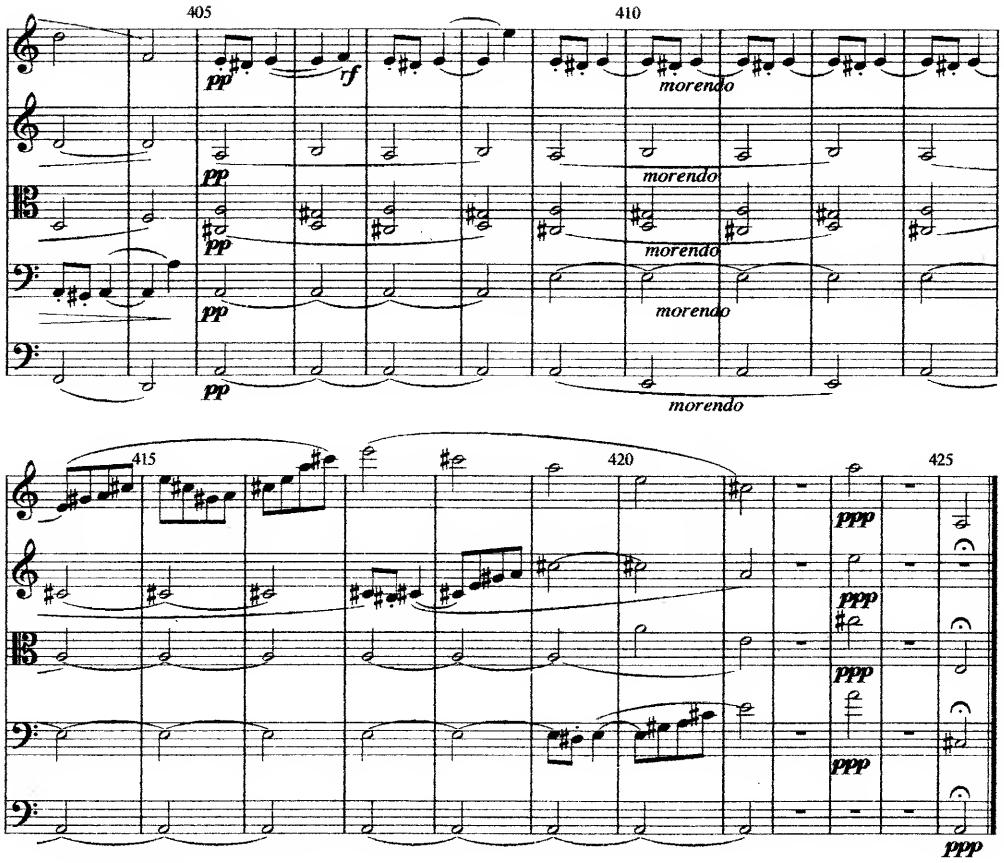


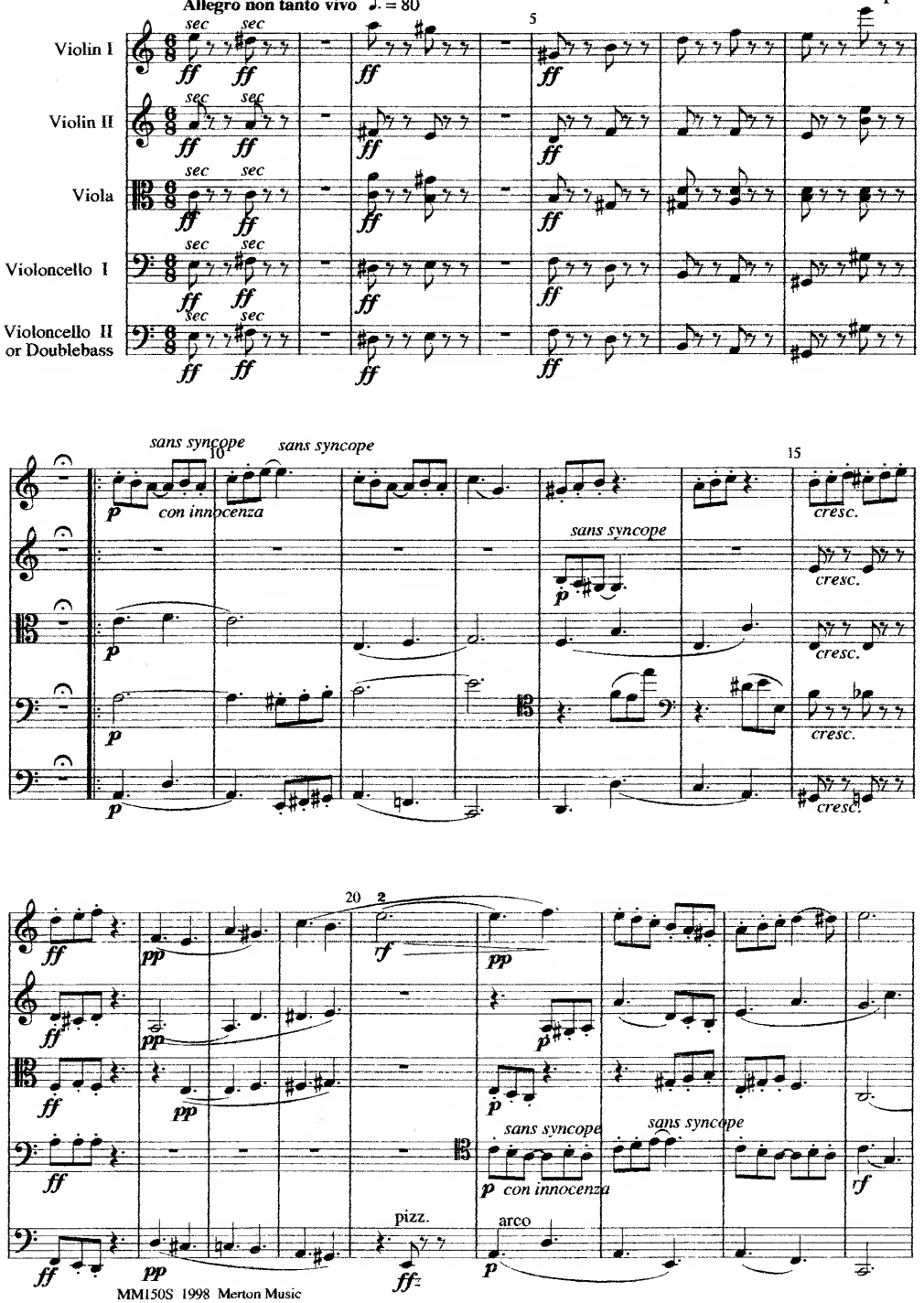
Set by Kitty and Theo Wyatt using Sibelius 7.

QUINTETTO No.23

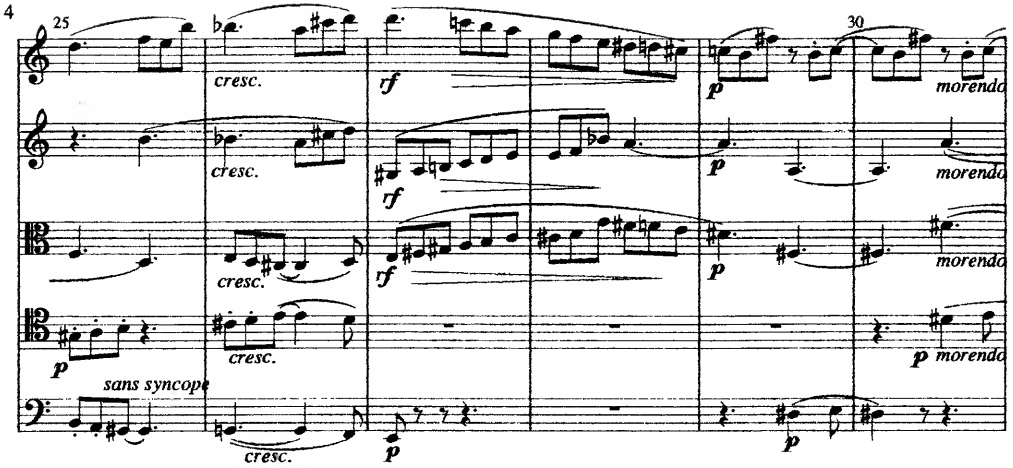
G. Onslow Op.58

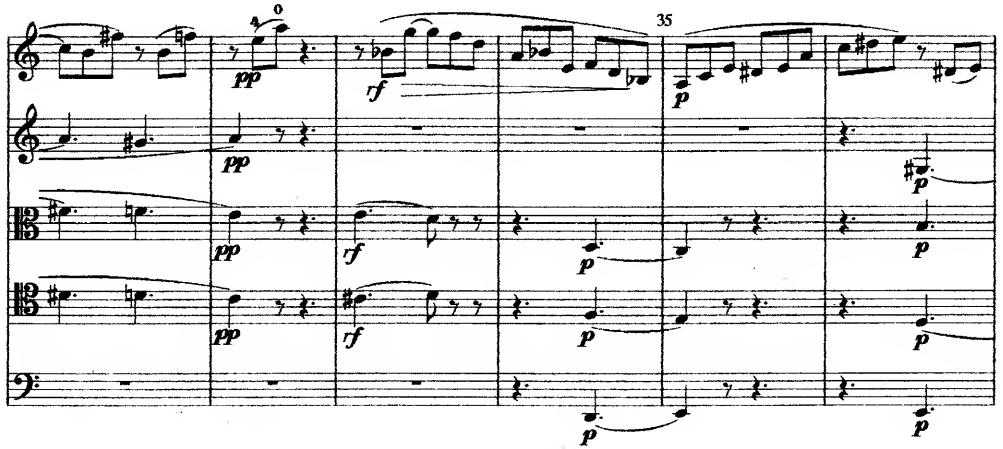
Allegro non tanto vivo ♩. = 80

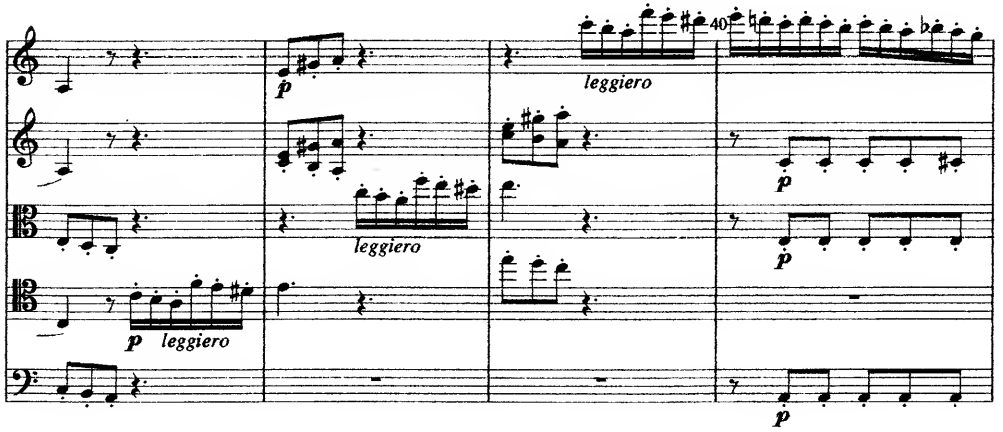
Violin I
Violin II
Viola
Violoncello I
Violoncello II or Doublebass

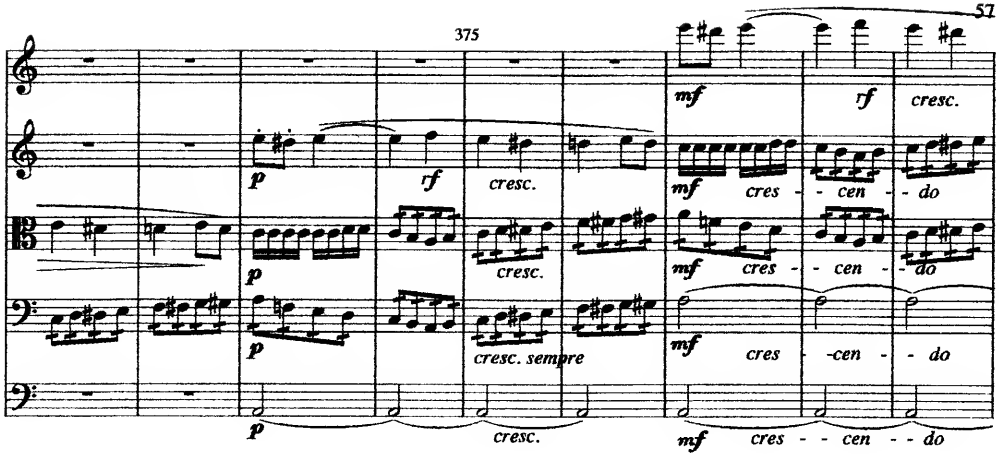


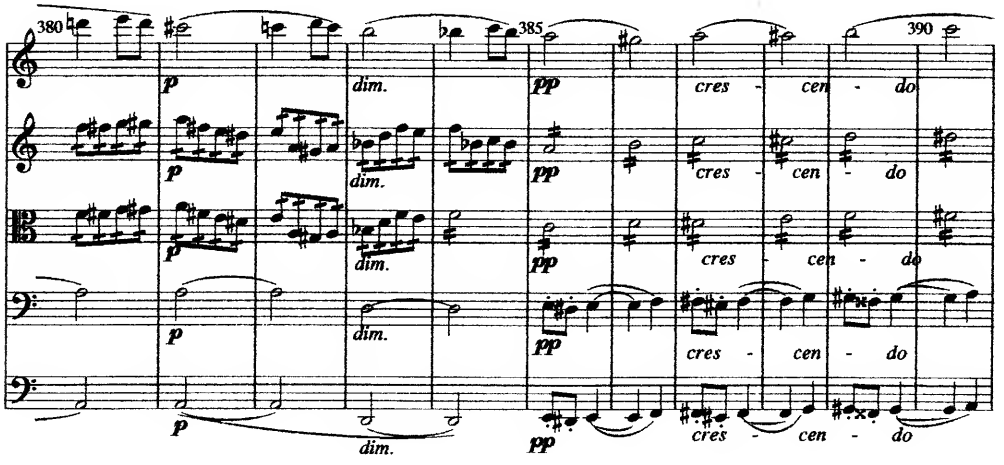
MM150S 1998 Merton Music

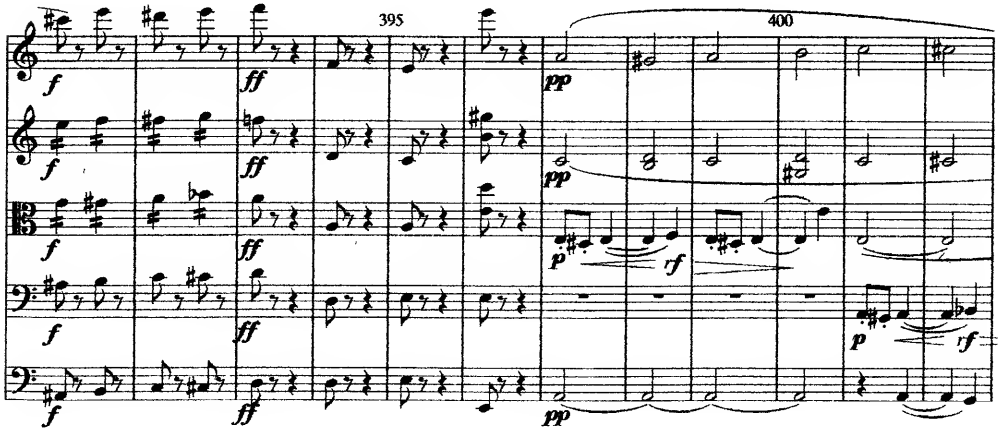

25
30
cresc.
rf
p
morendo
sans syncope

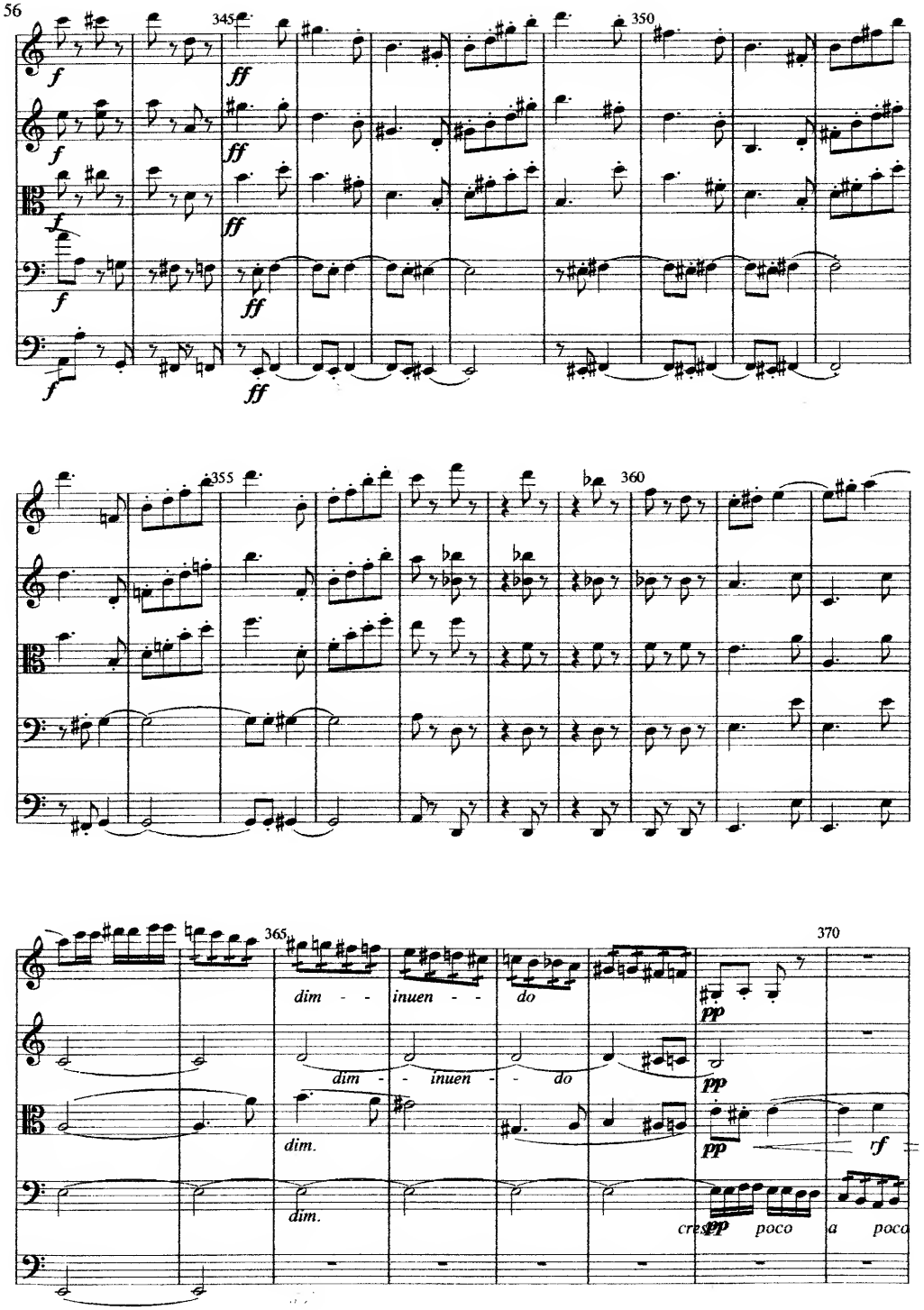

35
pp
rf
p

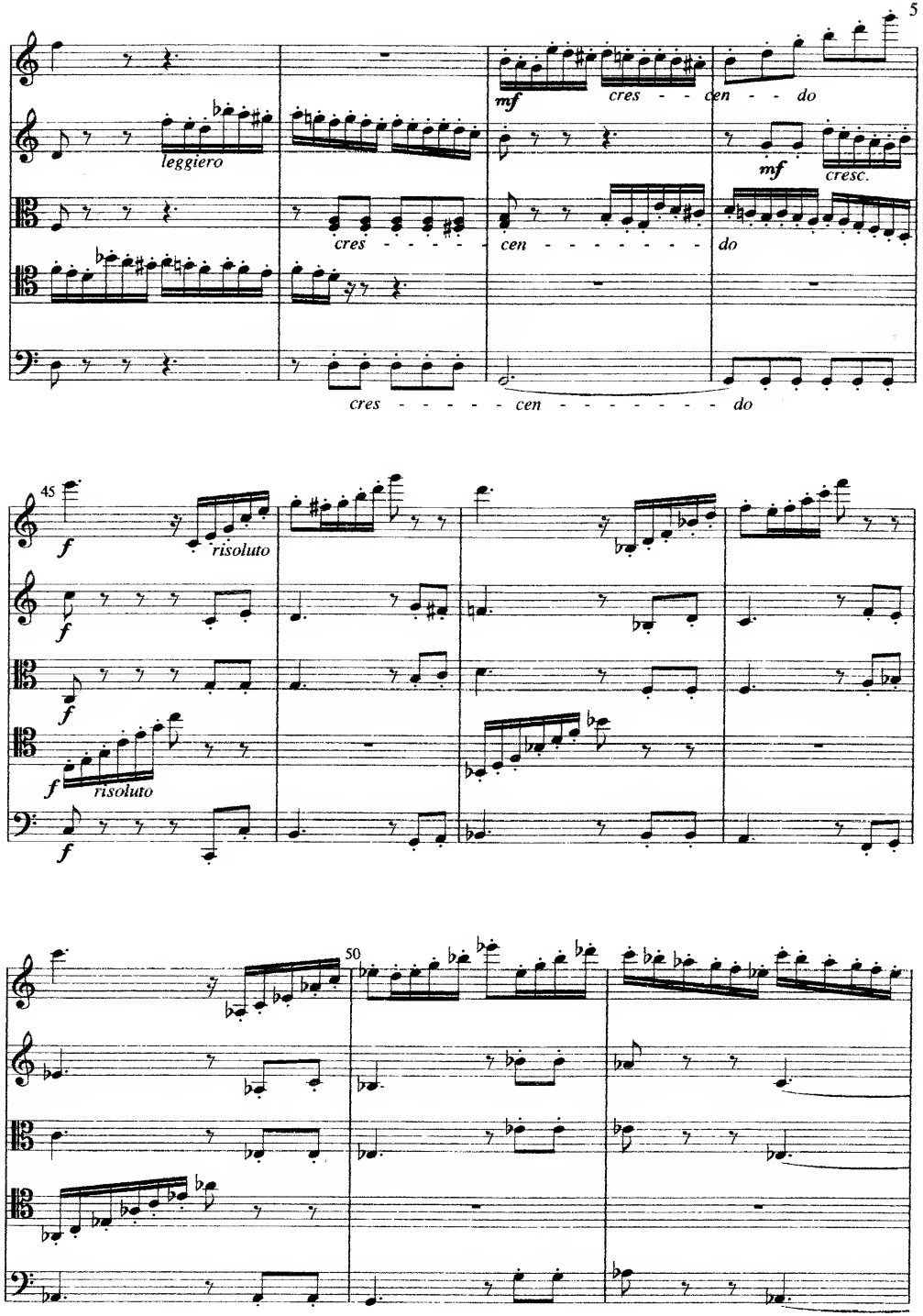

40
leggiero
p

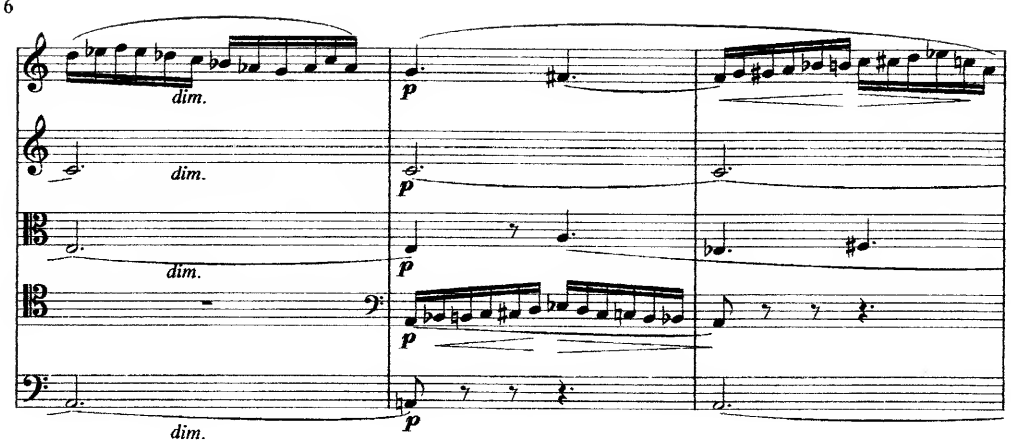

375
mf
rf
cresc.
cres - cen - do
cresc. sempre

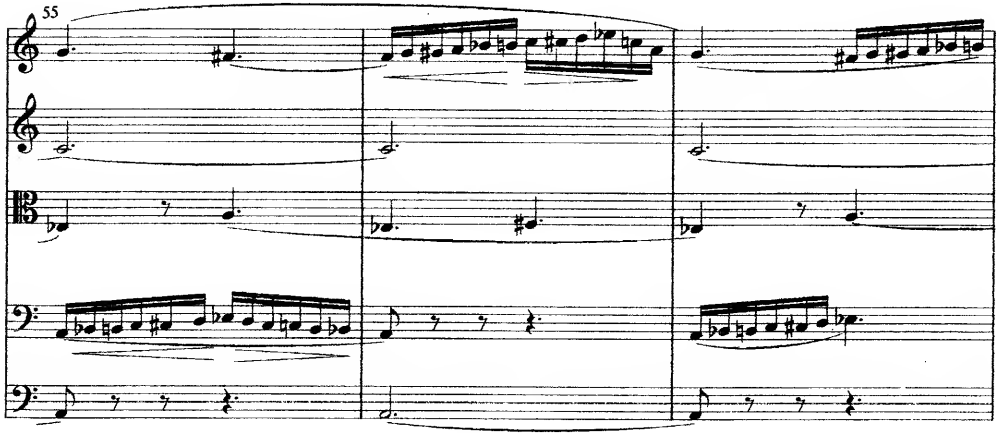

380
385
390
p
dim.
pp
cres - cen - do

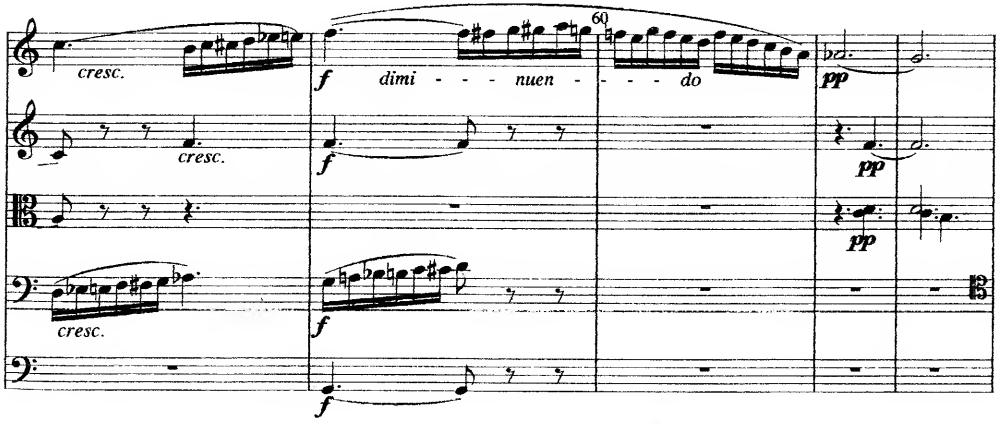

395
400
f
ff
pp
rf

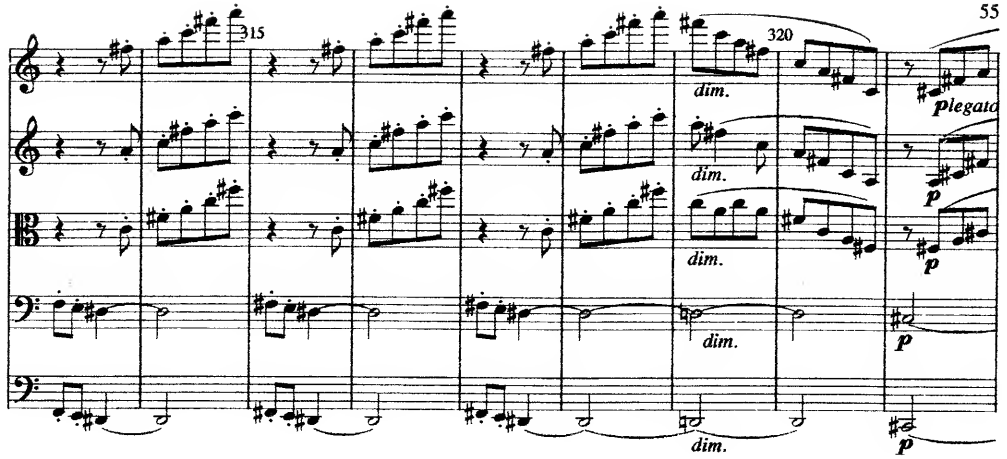

345
350
355
360
365
370
dim - - inuen - - do
dim - - inuen - - do
dim.
dim.
cres poco a poco

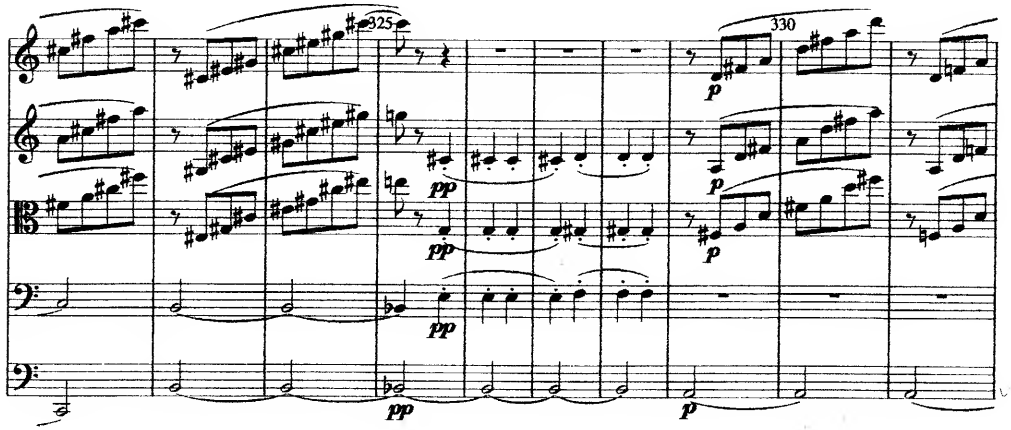

leggiero
cres - - - - - cen - - - - - - - - do
cres - - - - - cen - - - - - - - - do
cres - - cen - - do
cresc.
45
risoluto
risoluto
50

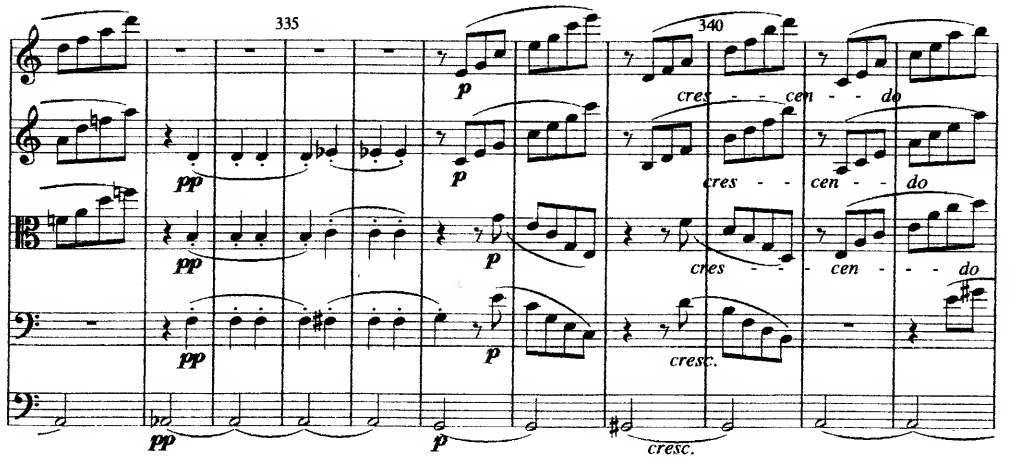

dim.
dim.
dim.
dim.
p
p
p
p

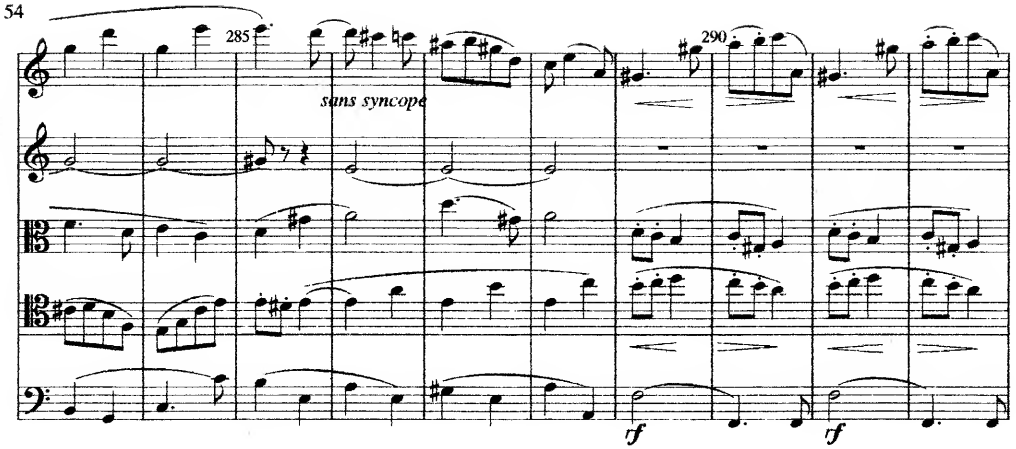

55
p
p
p

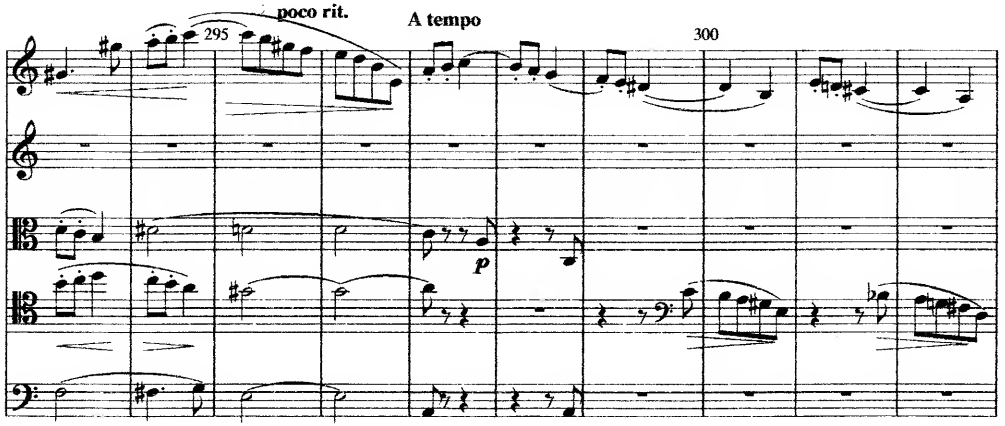

cresc.
cresc.
cresc.
60
f
dimi - - - nuen - - - do
f
f
f
pp
pp
pp

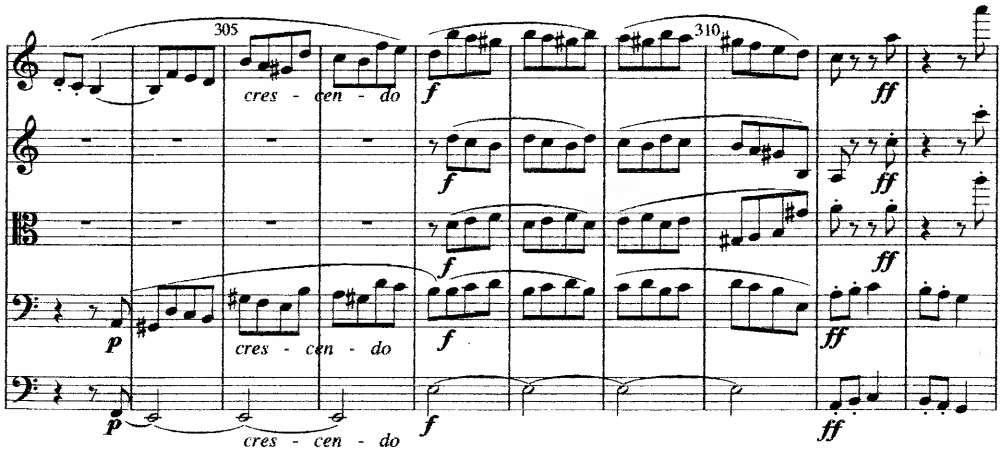

315
320
dim.
dim.
dim.
dim.
dim.
p legato
p
p
p
p

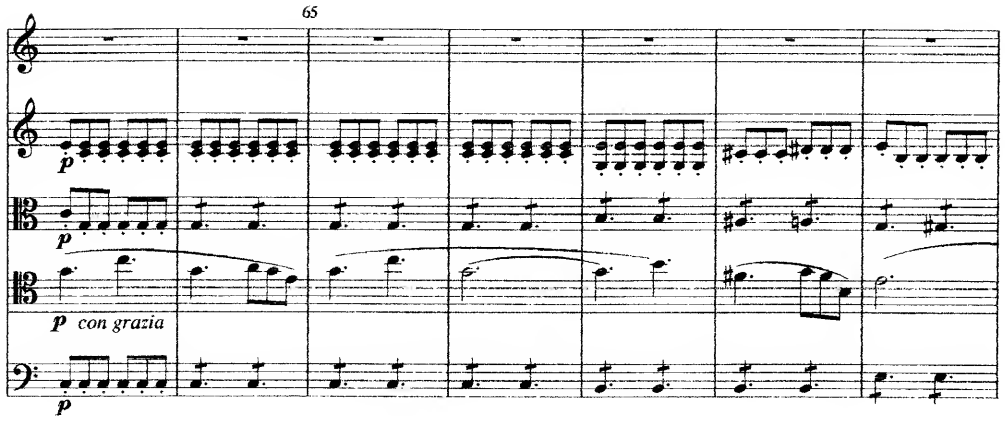

325
330
pp
pp
pp
p
p
p

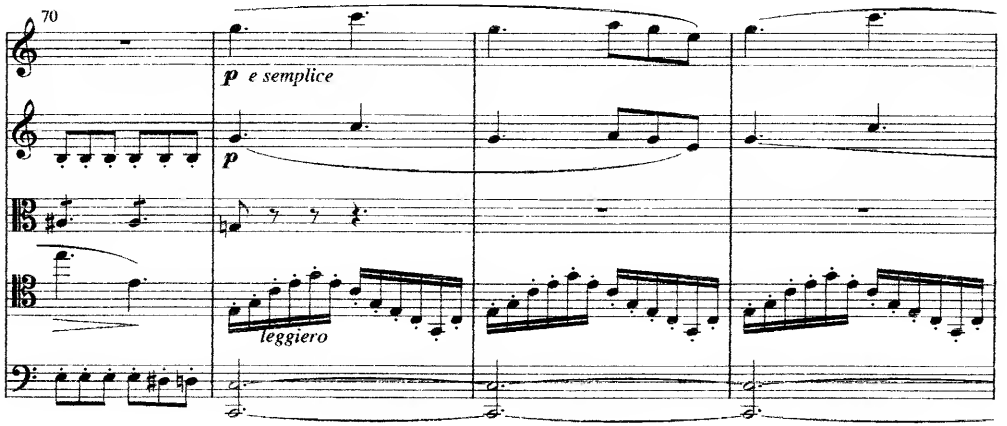

335
340
pp
pp
pp
p
p
p
cres - - - cen - - - do
cres - - - cen - - - do
cres - - - cen - - - do
cresc.
cresc.

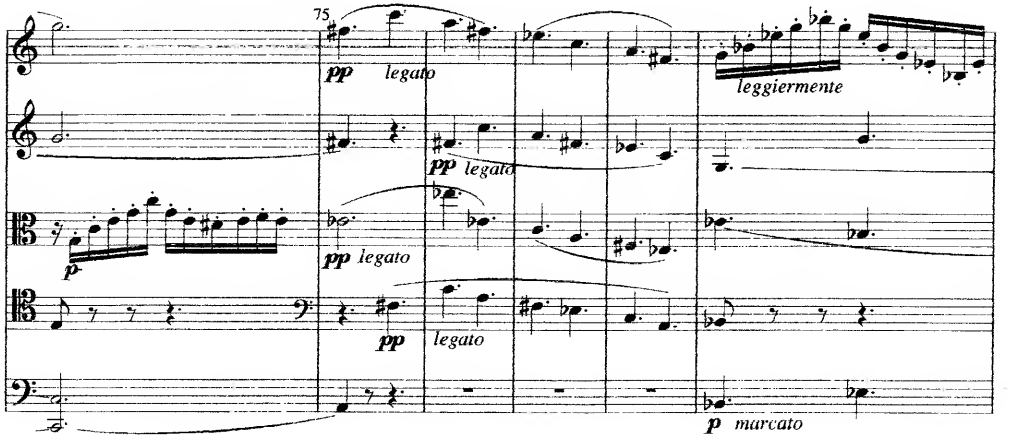

285
sans syncope
290
rf
rf

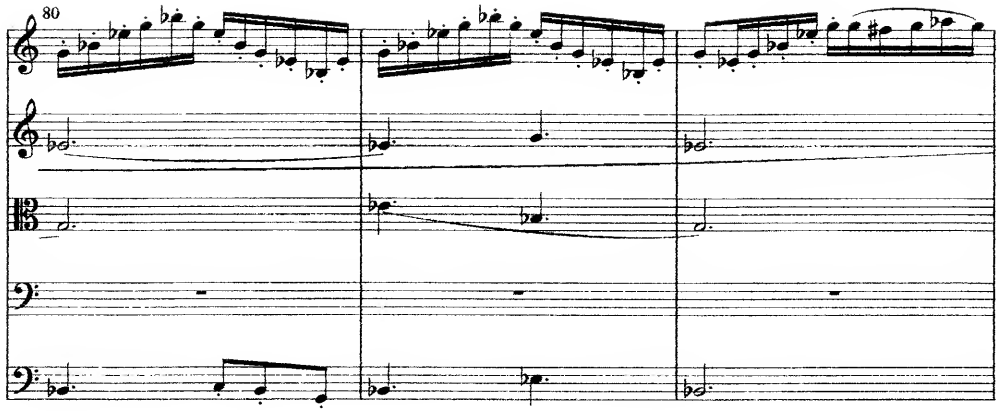

poco rit.
A tempo
295
300
p

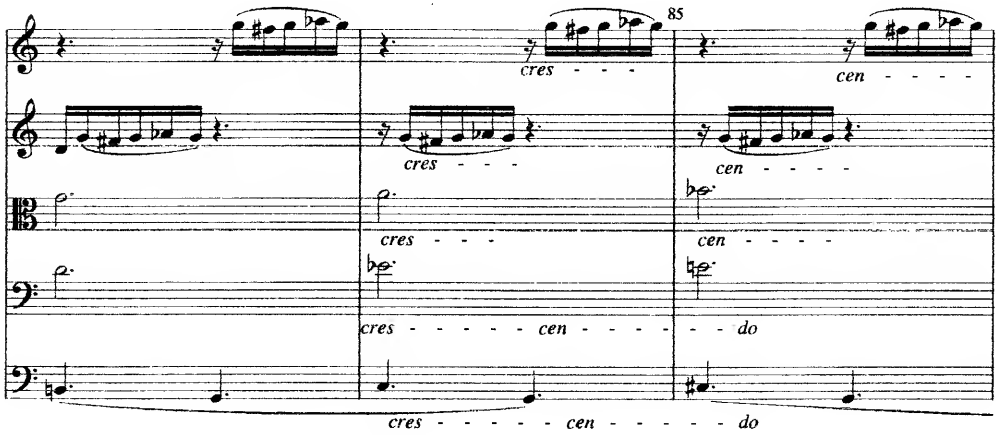

305
cres - cen - do
f
310
ff
p
cres - cen - do
f
ff
cres - cen - do
f
ff

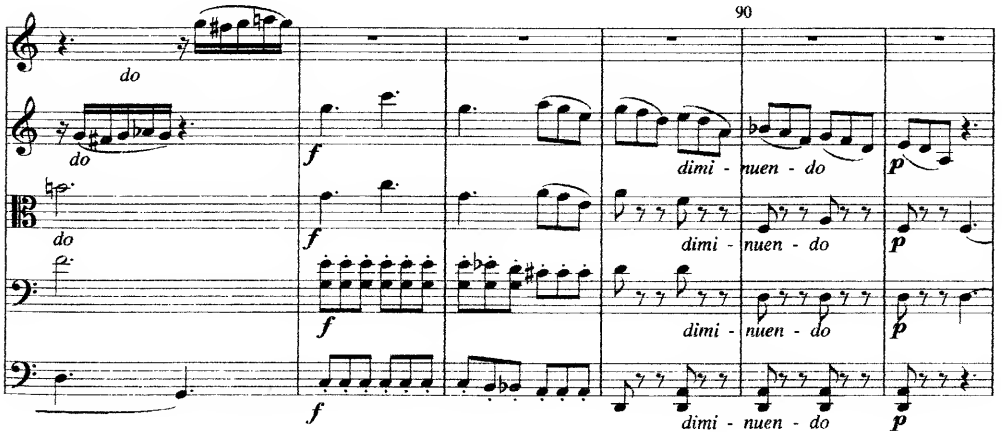

65
p
p
p con grazia
p

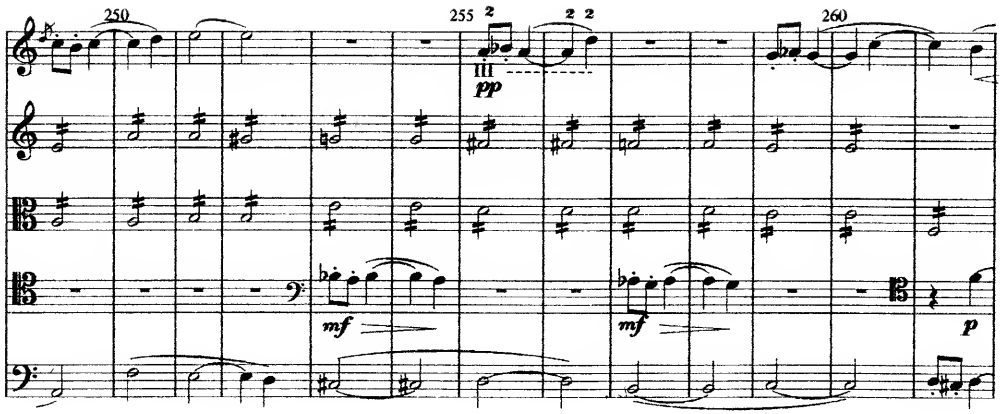

70
p e semplice
p
leggiero

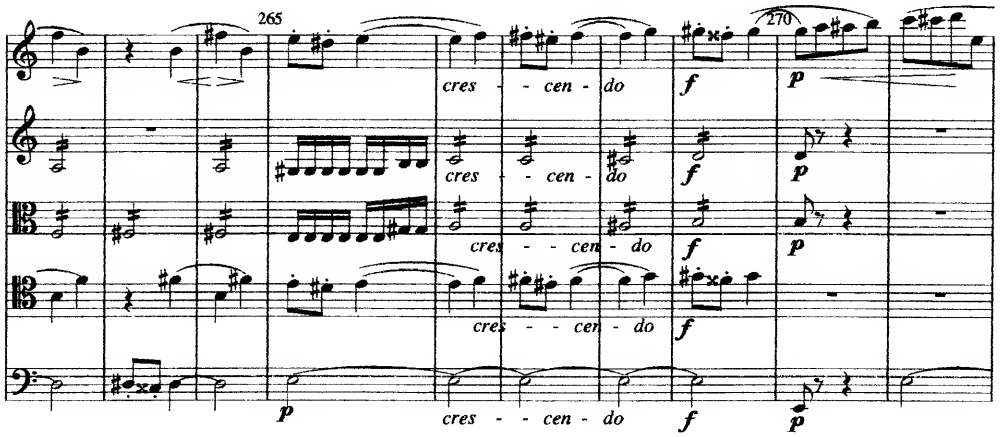

75
pp legato
leggiermente
pp legato
p
pp legato
pp
legato
p marcato

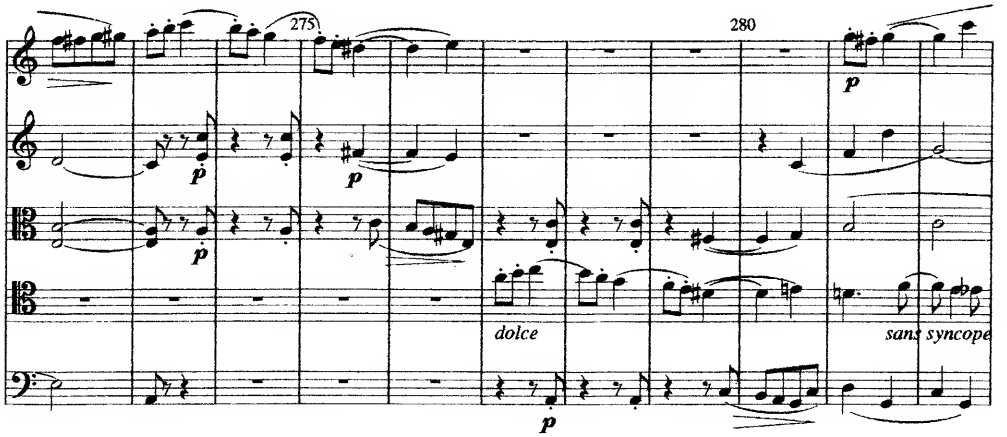

80

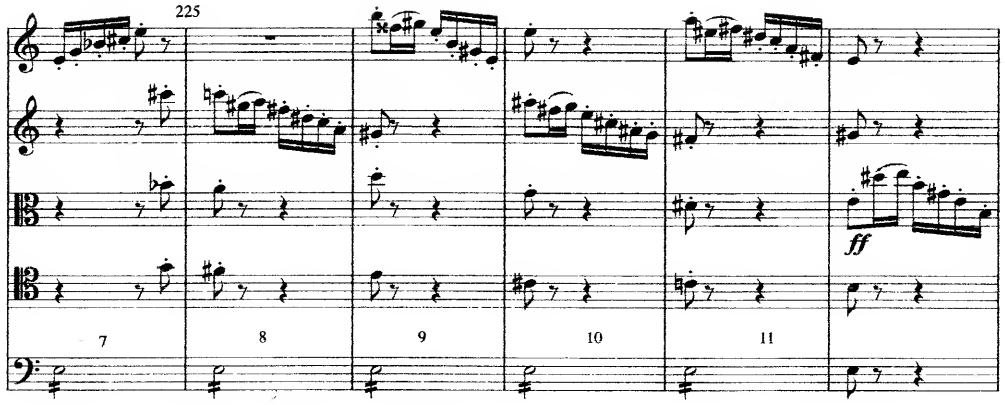

85
cres - - -
cen - - - -
cres - - - - - cen - - - - - do

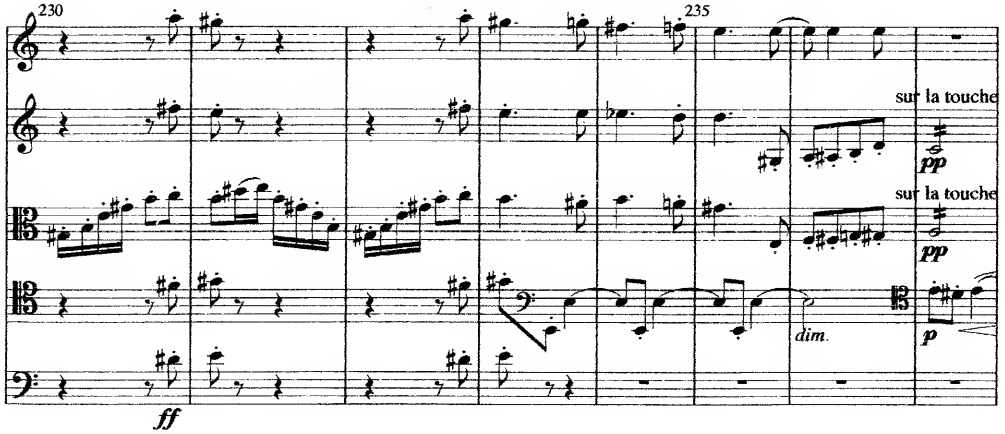

90
do
do
do
f
dimi - nuen - do
p

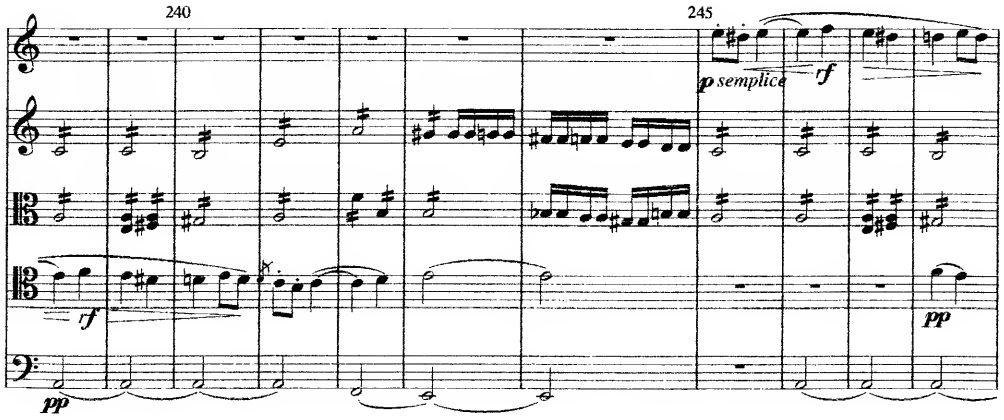

250
255
260
pp
mf
p

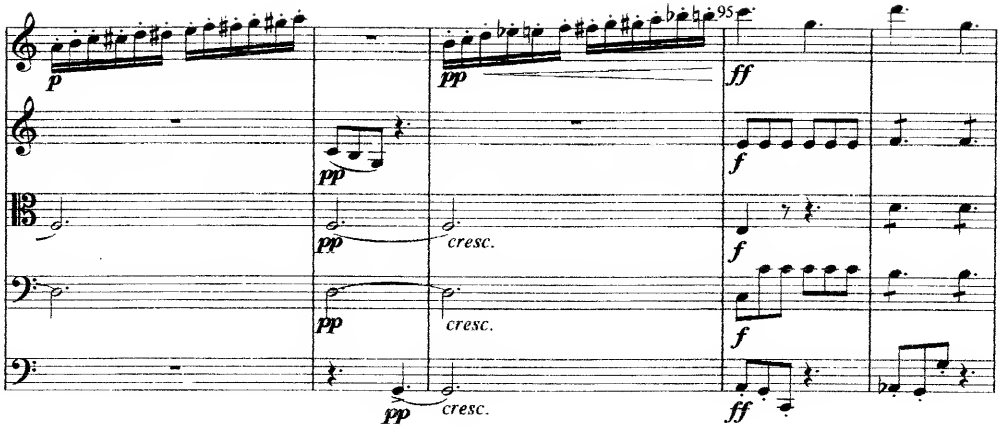

265
270
cres - - cen - do
f
p

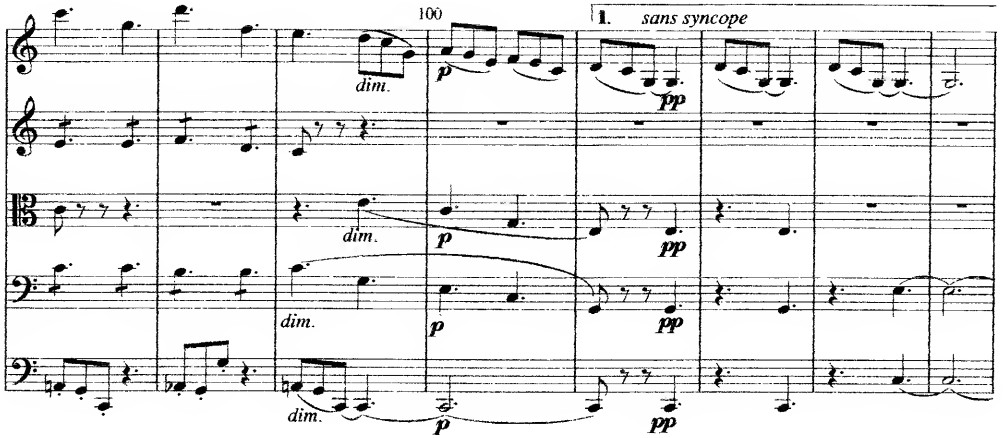

275
280
p
dolce
sans syncope

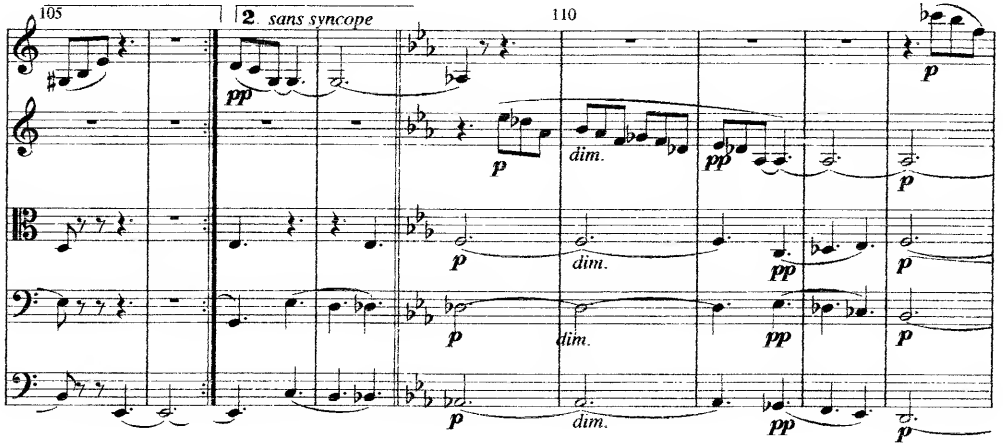

225
ff
7
8
9
10
11

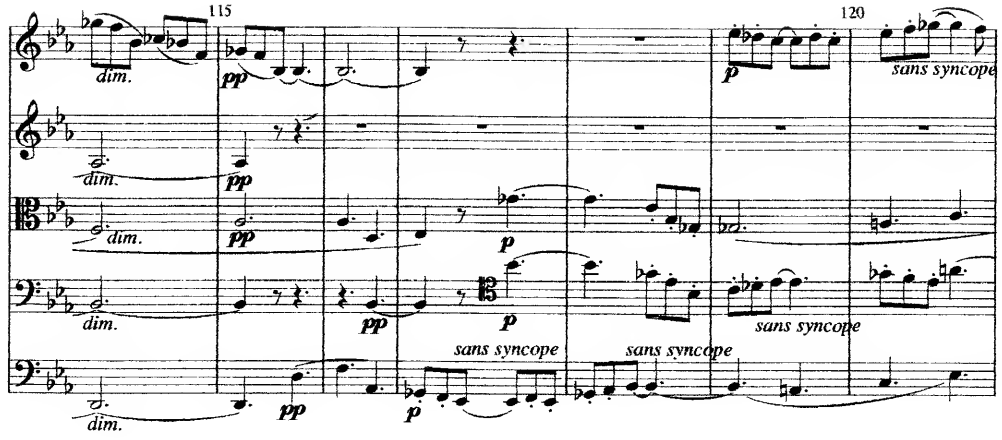

230
235
sur la touche
sur la touche
pp
pp
dim.
p
ff

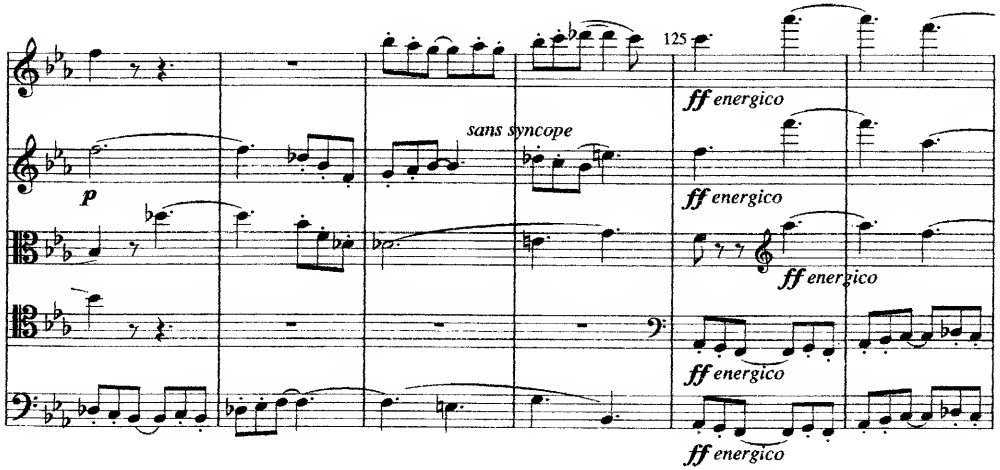

240
245
p semplice
rf
rf
pp
pp

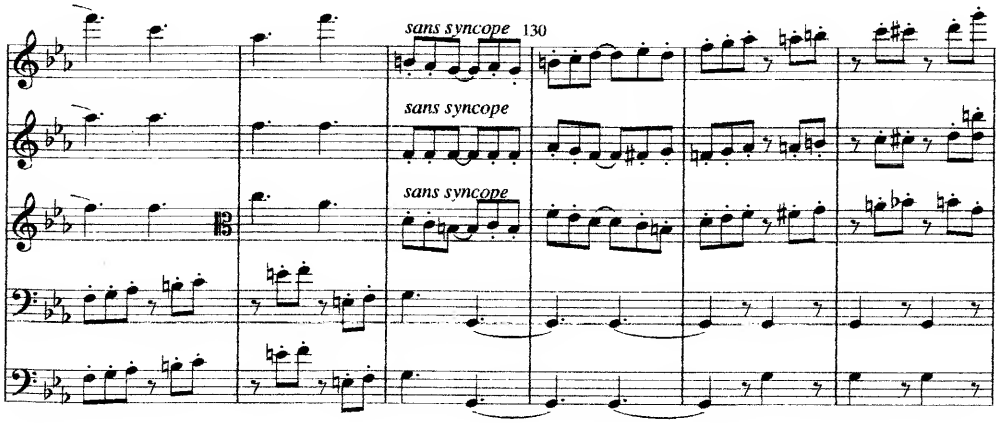

95
p
pp
pp
cresc.
pp
cresc.
pp
cresc.
ff
f
f
f
ff

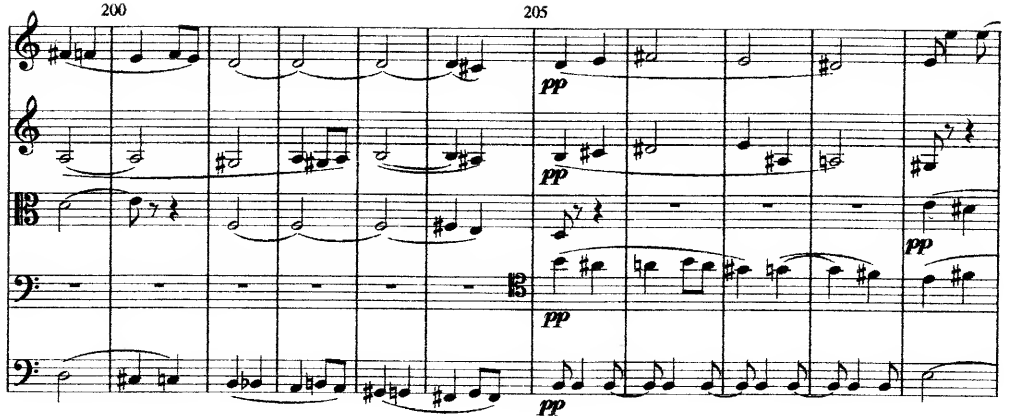

100
1. sans syncope
dim.
p
pp
dim.
p
pp
dim.
p
dim.
p
pp

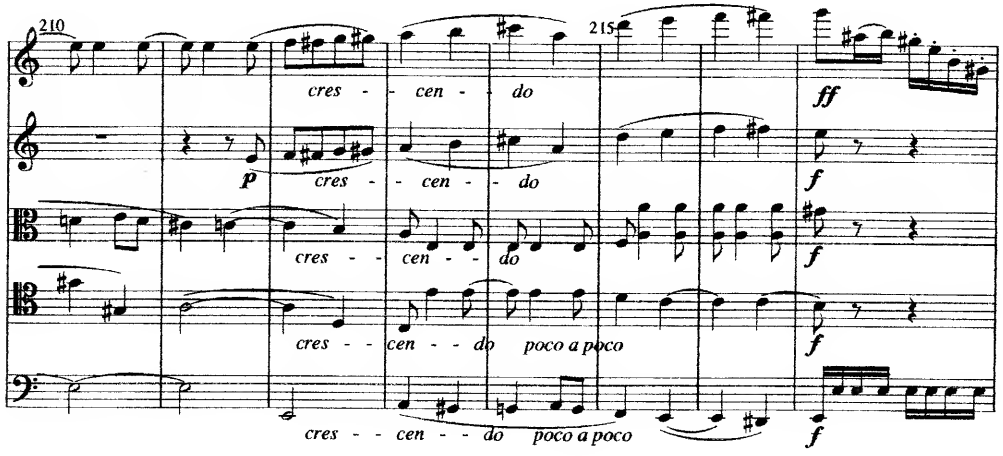

105
2. sans syncope
110
pp
p
dim.
pp
p
p
dim.
p
dim.
pp
p
dim.
pp
p

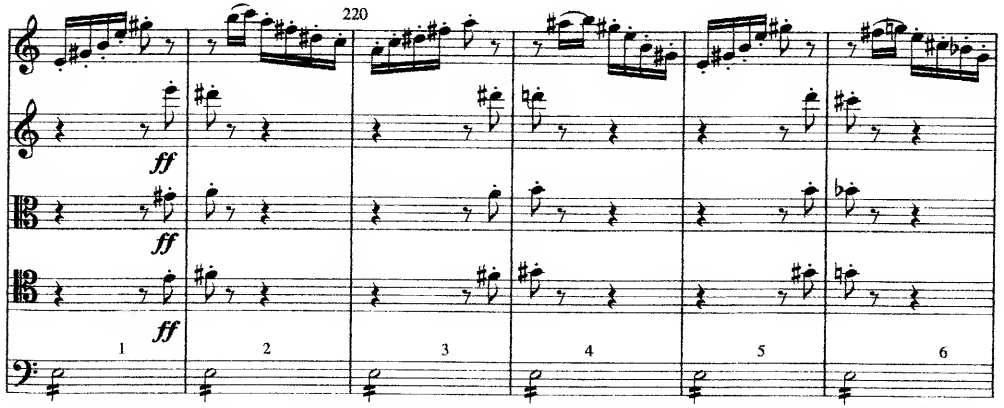

115
120
dim.
pp
p
sans syncope

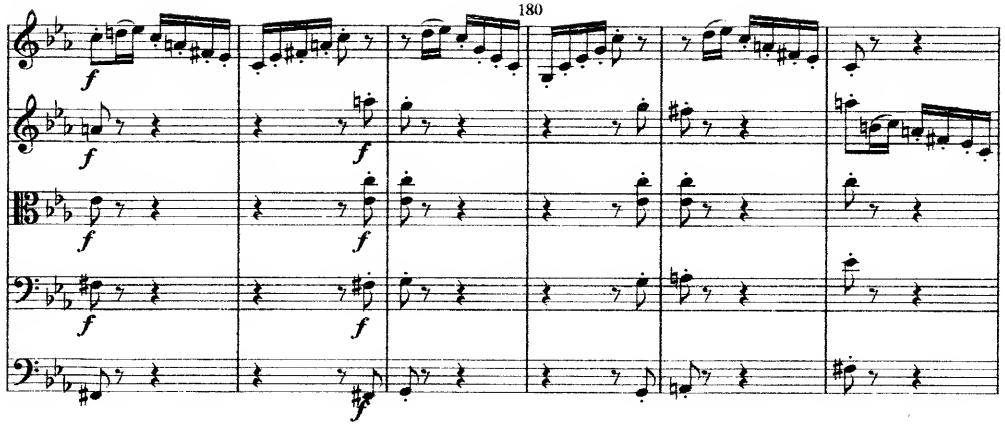

125
p
sans syncope
ff energico

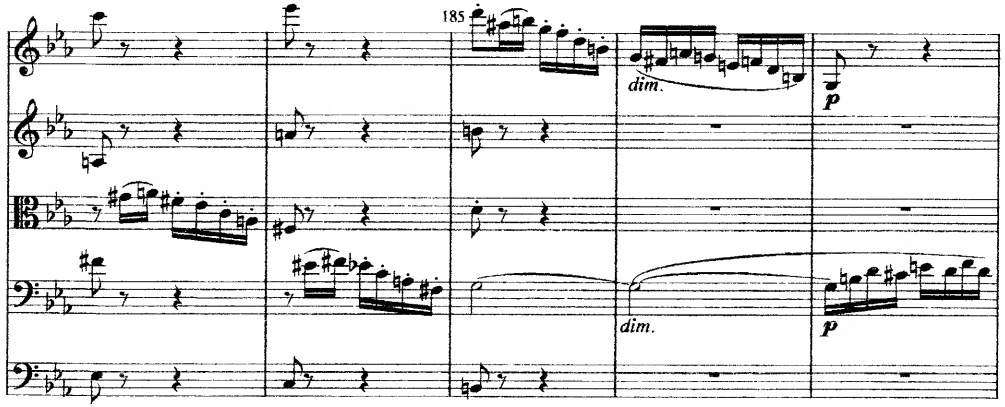

130
sans syncope

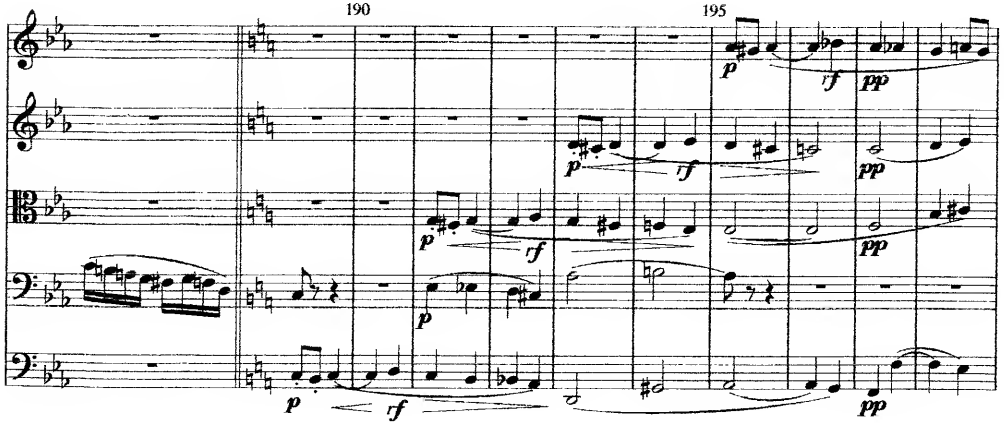

200
205
pp

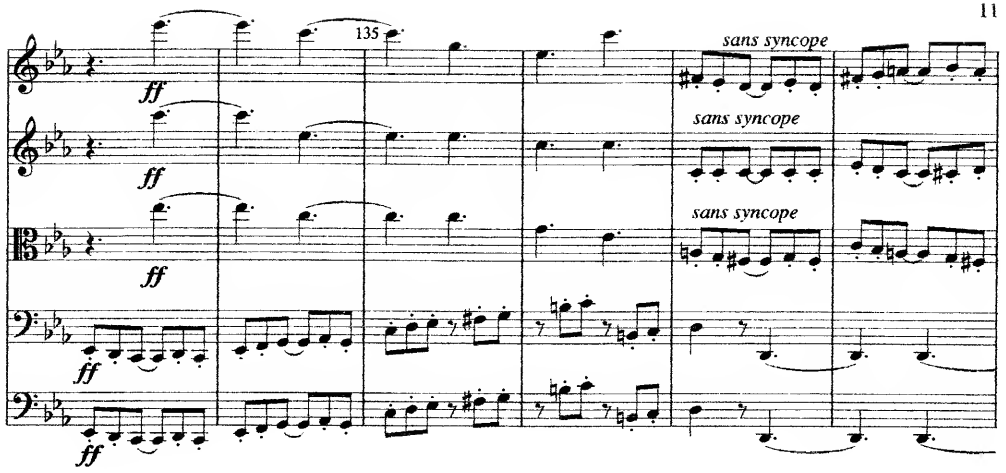

210
215
p
cres - - cen - - do
ff
f
poco a poco

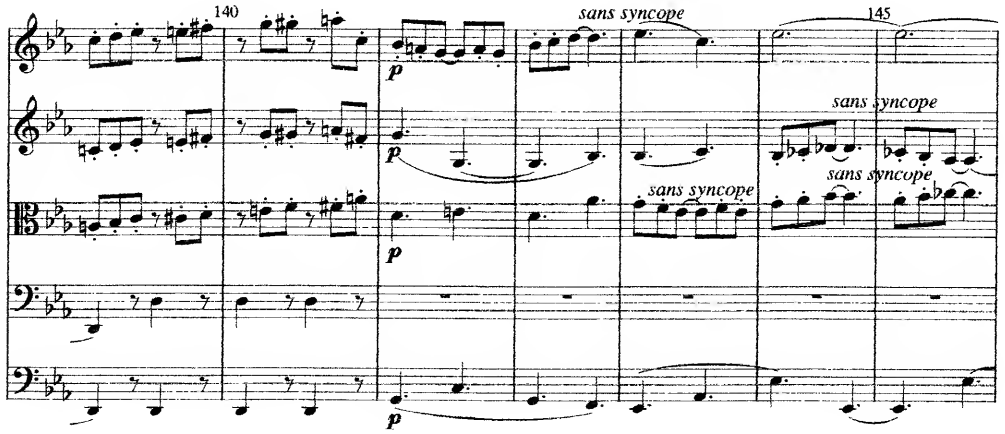

220
ff
1
2
3
4
5
6

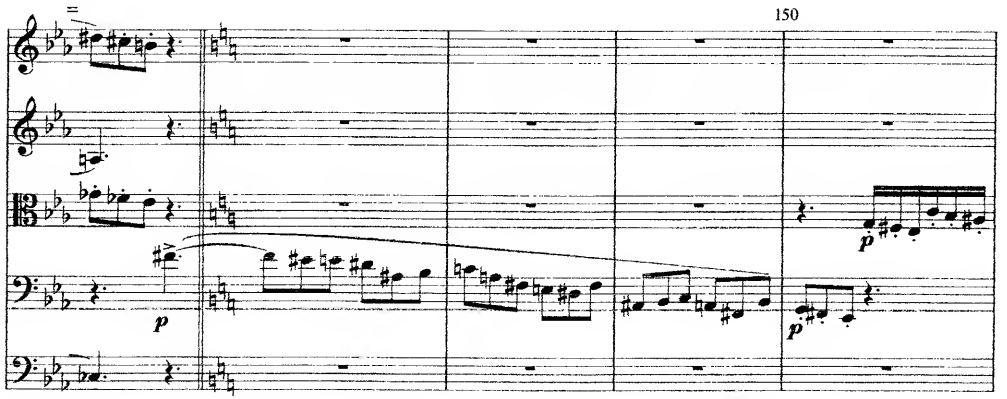

180
f
f
f
f
f
f

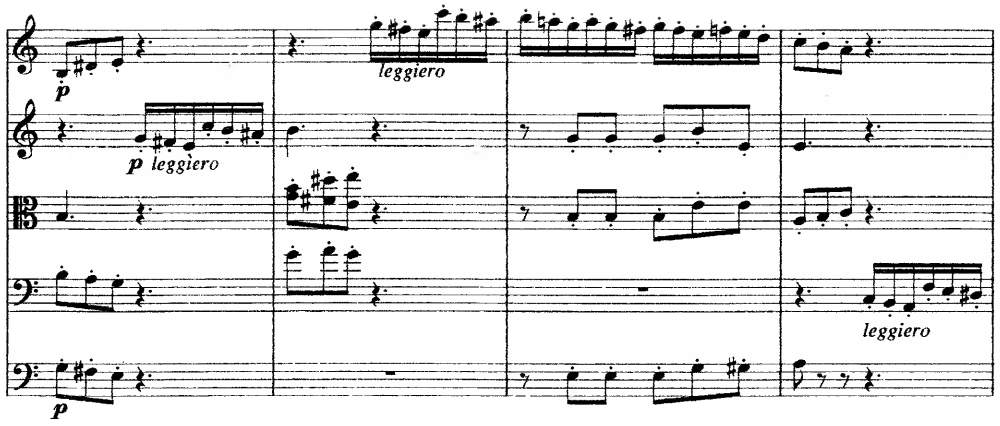

185
dim.
p
dim.
p

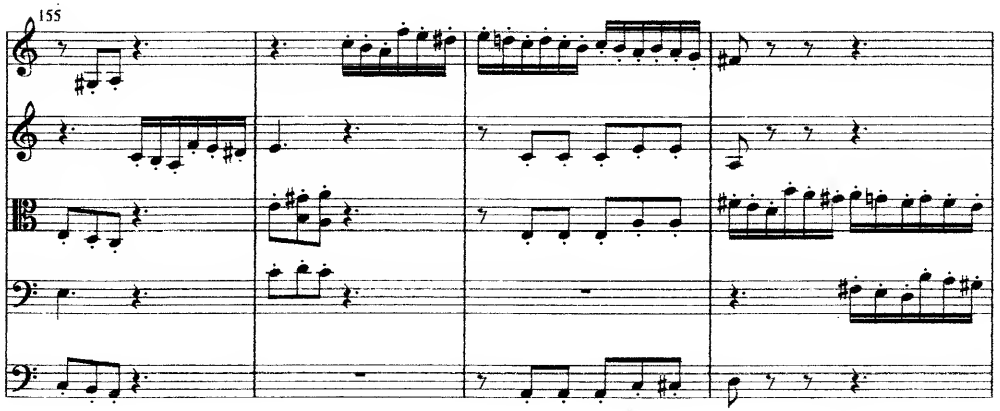

190
195
p
ff
pp
p
ff
pp
p
ff
pp

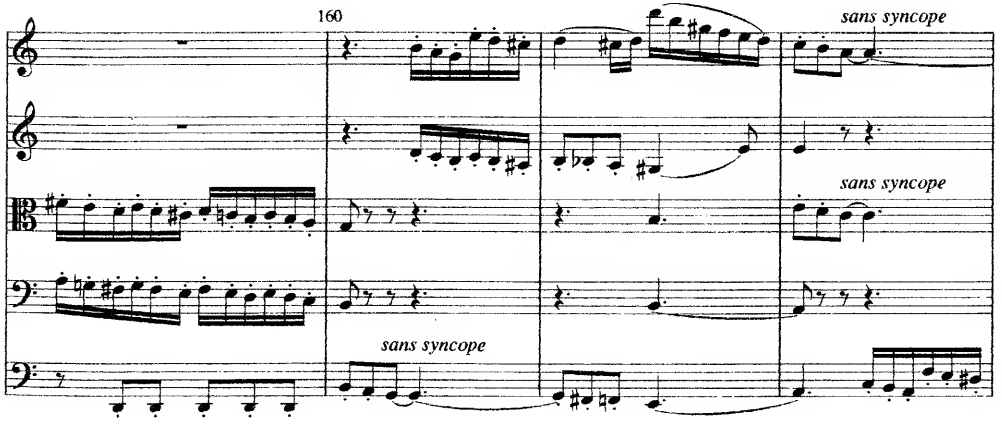

135
sans syncope
sans syncope
sans syncope
ff
ff
ff
ff

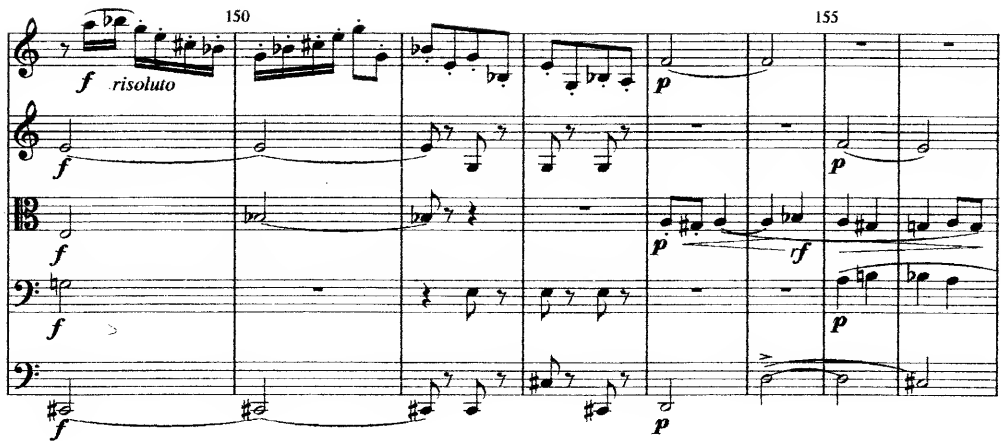

140
sans syncope
145
sans syncope
sans syncope
sans syncope
p
p
p

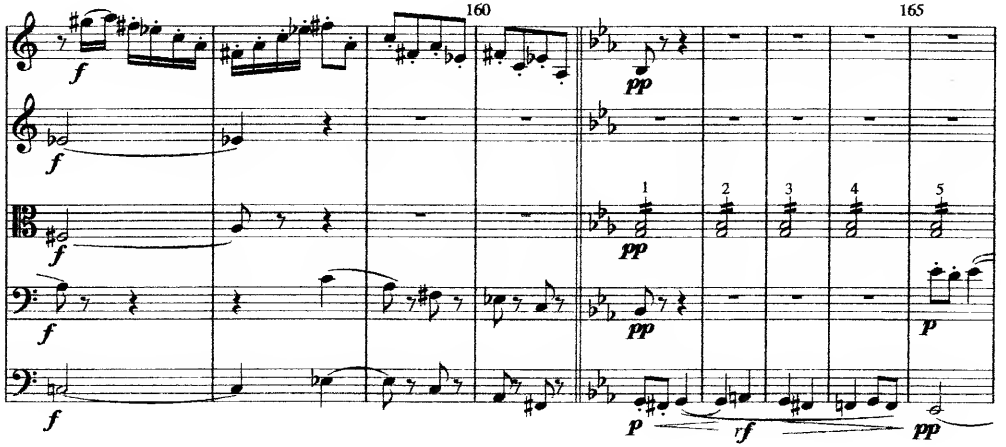

=
150
p
p
p

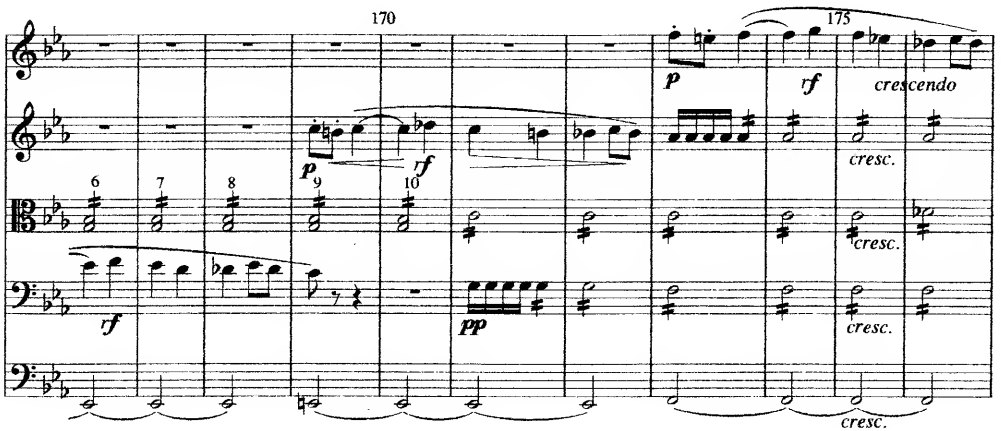

p
leggiero
p leggiero
leggiero
p

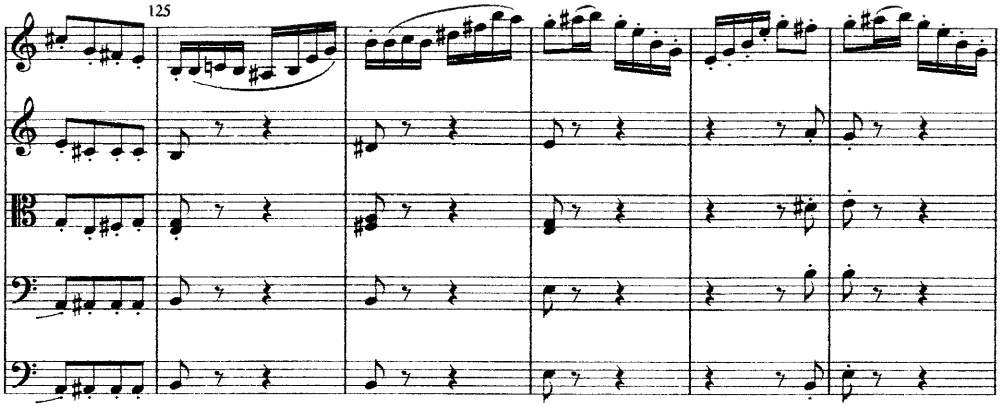

155

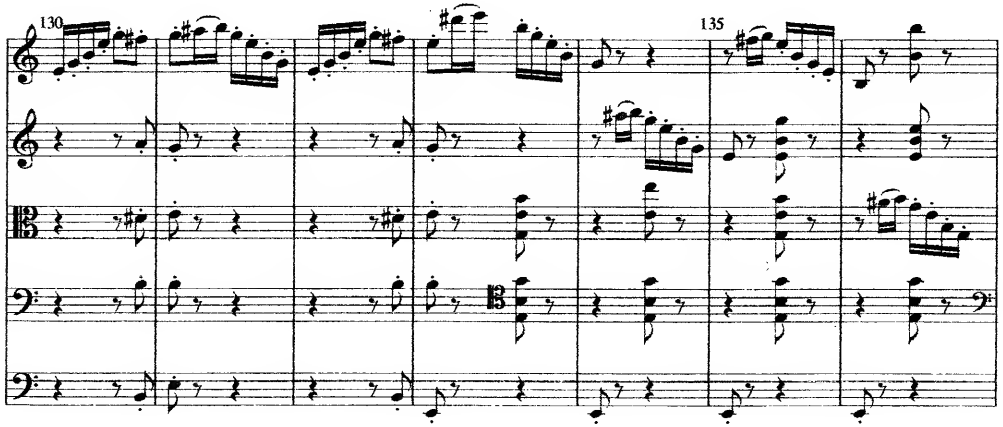

160
sans syncope
sans syncope
sans syncope

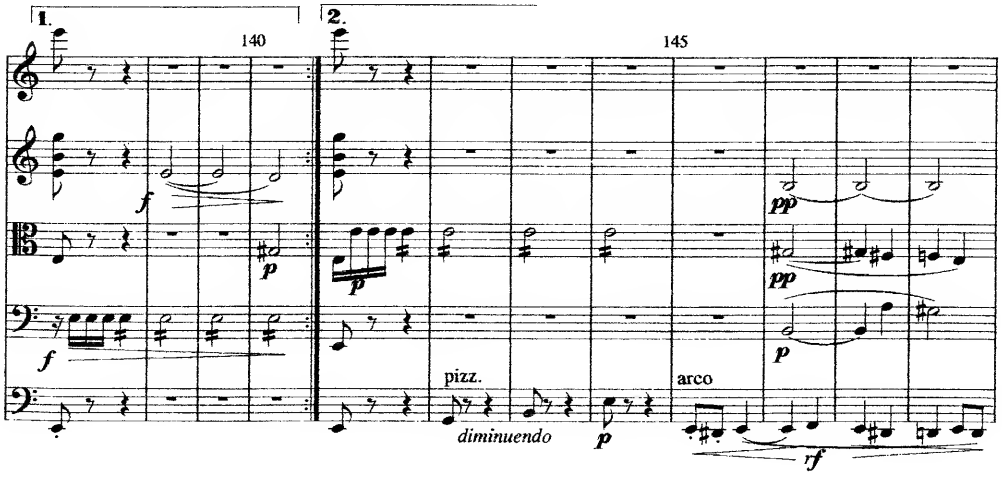

150
155
f risoluto
f
f
f
p
p
rf
p
p

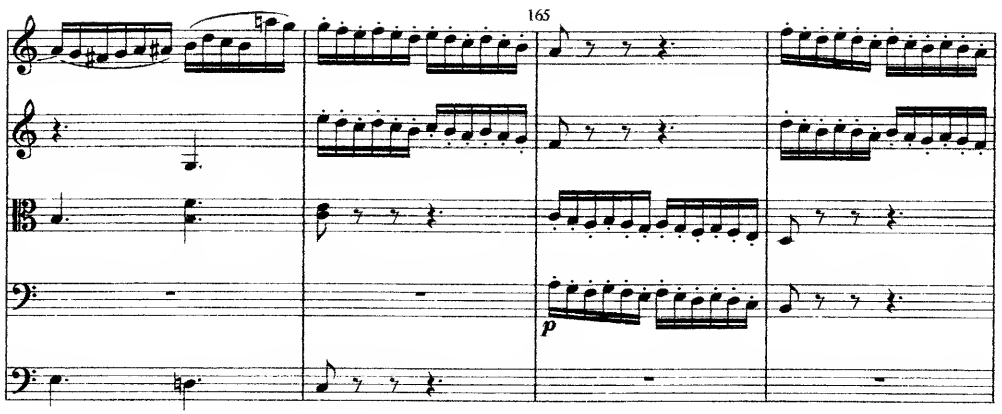

160
165
f
f
f
f
pp
pp
pp
1
2
3
4
5
p
p
rf
pp

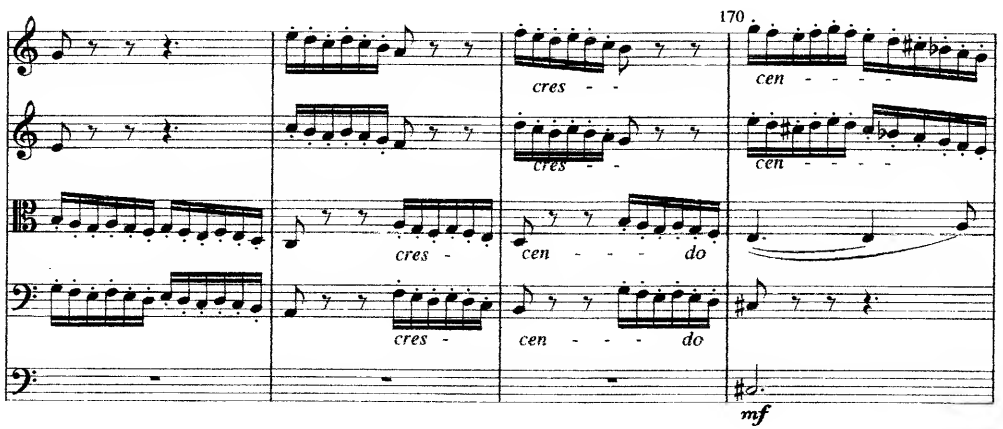

170
175
p
rf
crescendo
p
rf
6
7
8
9
10
rf
pp
cresc.
cresc.
cresc.
cresc.

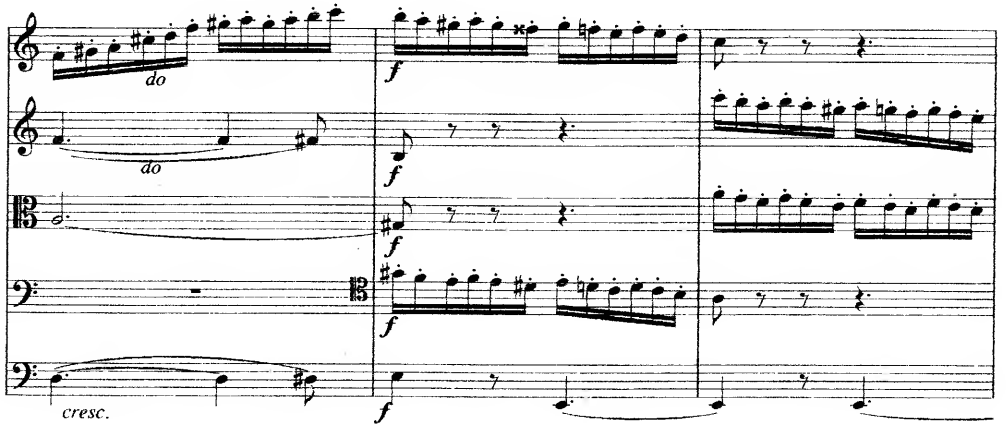

125

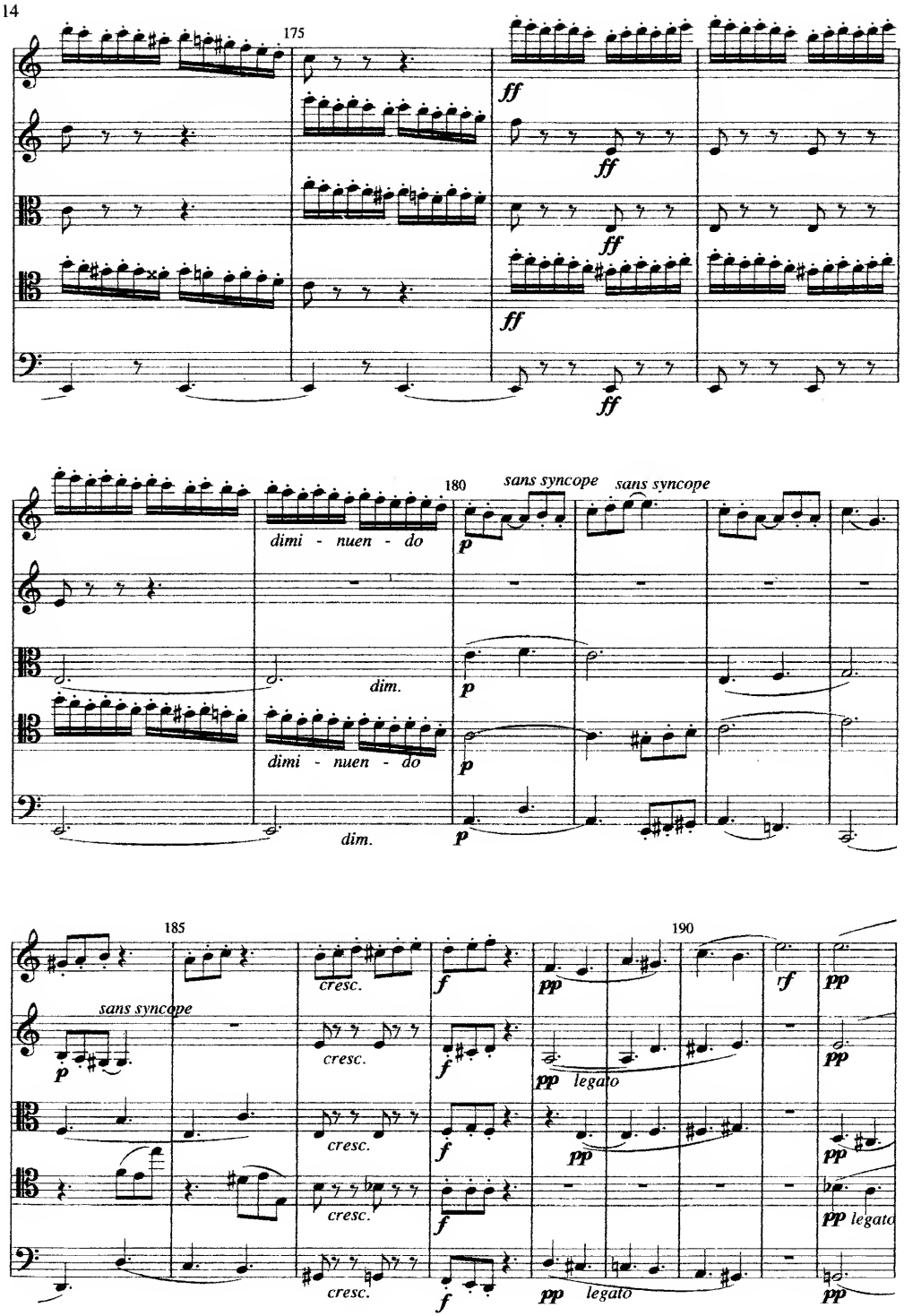

130
135

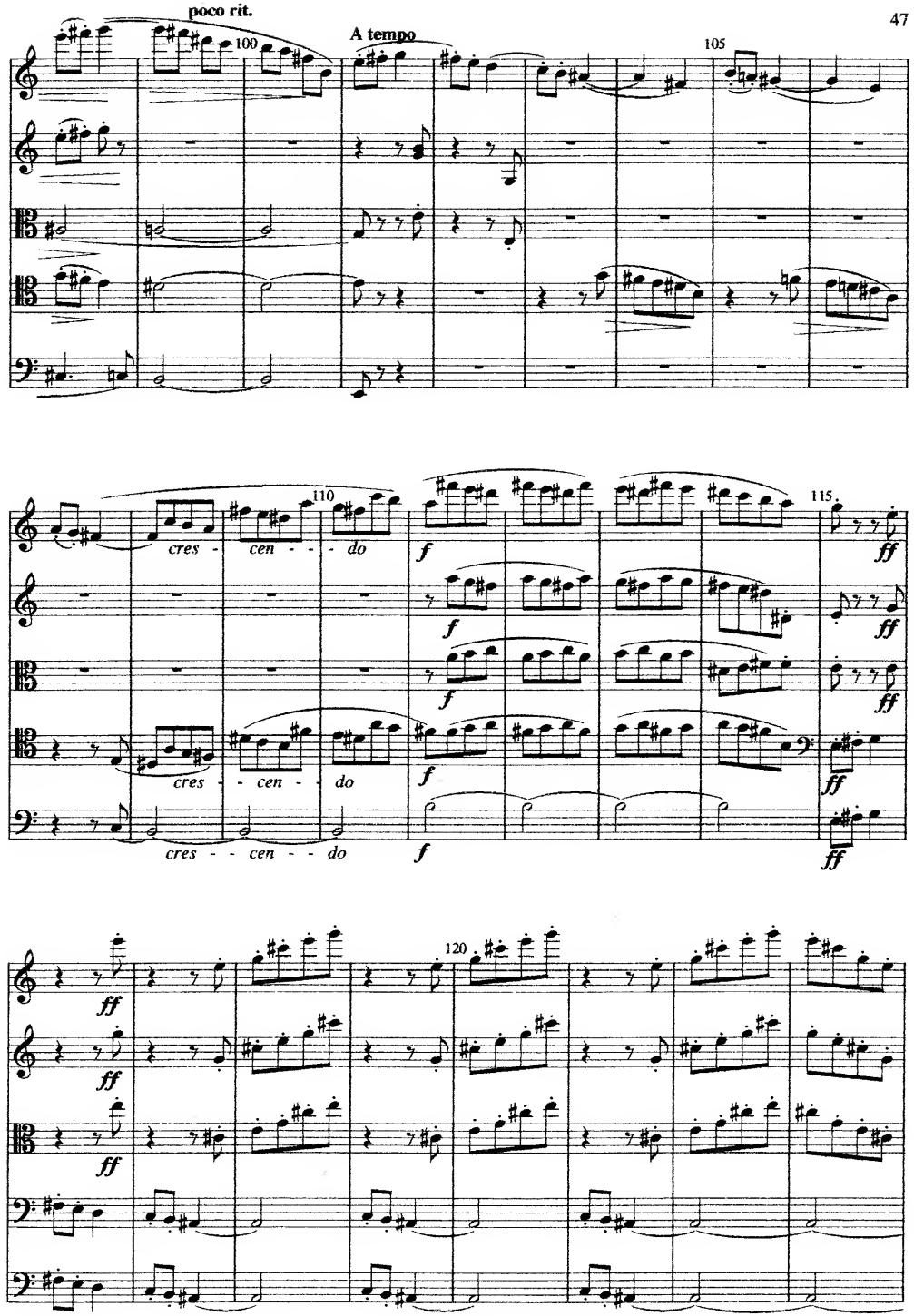

1.
2.
140
145
f
p
pizz.
diminuendo
arco
pp
rf

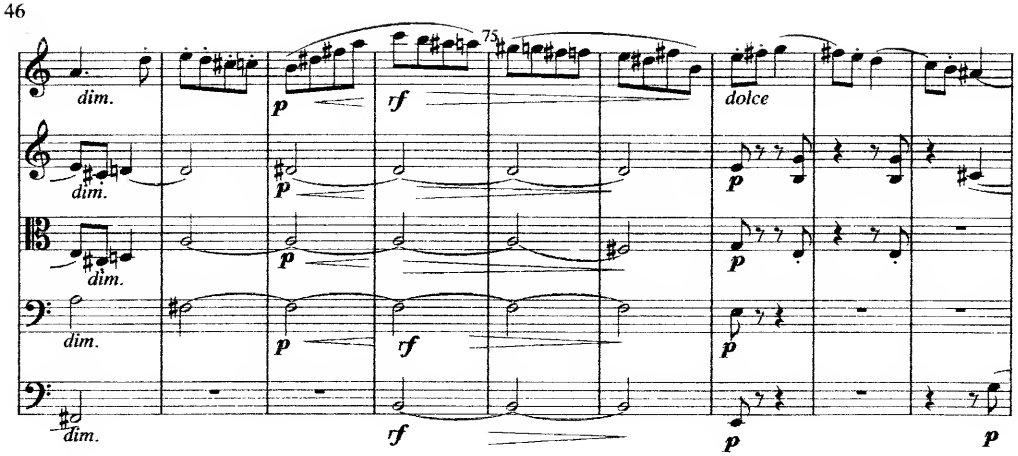

165
p

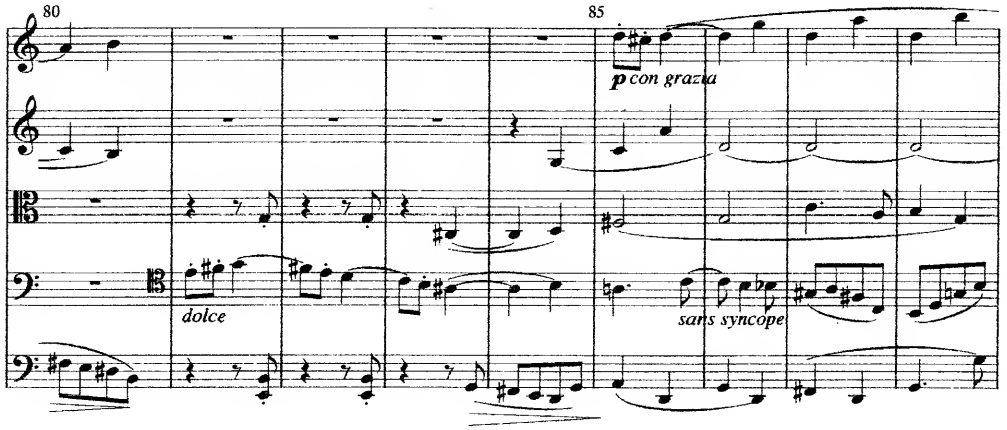

170
cres
cen
do
mf

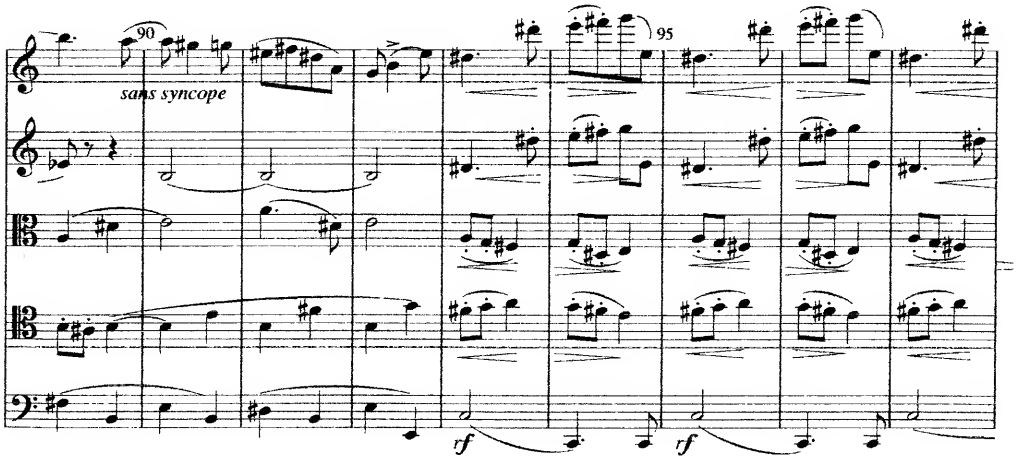

do
f
cresc.

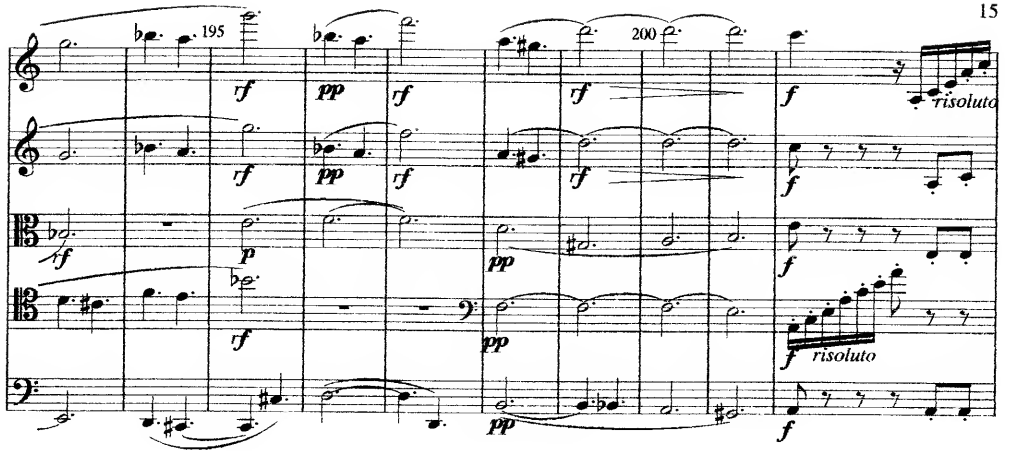

175
ff
180
sans syncope
sans syncope
dimi - nuen - do
p
dim.
dimi - nuen - do
dim.
185
190
sans syncope
cresc.
f
pp
rf
legato
legato

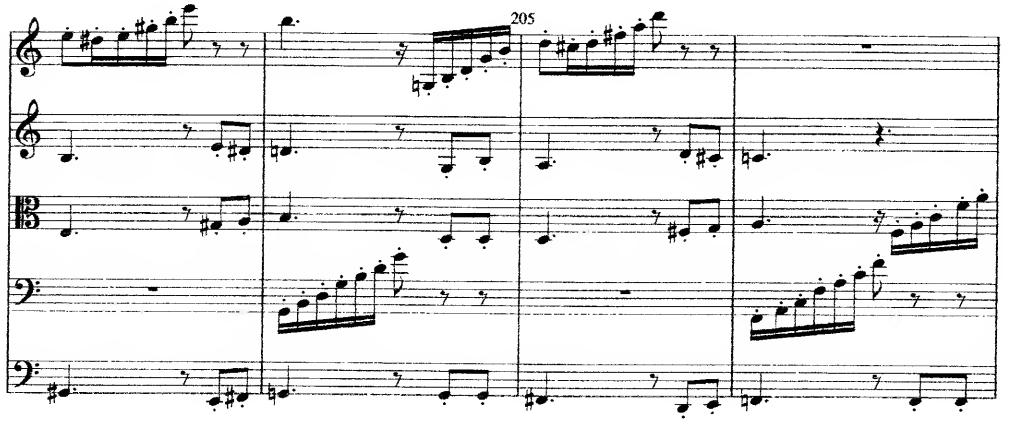

poco rit.
100
A tempo
105
110
115
cres - cen - - do
f
ff
120

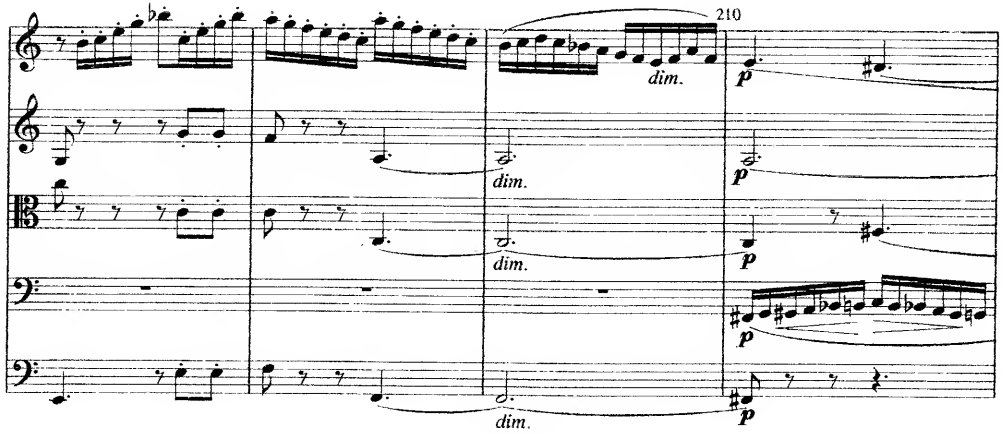

75
dim.
dim.
dim.
dim.
p
rf
dolce

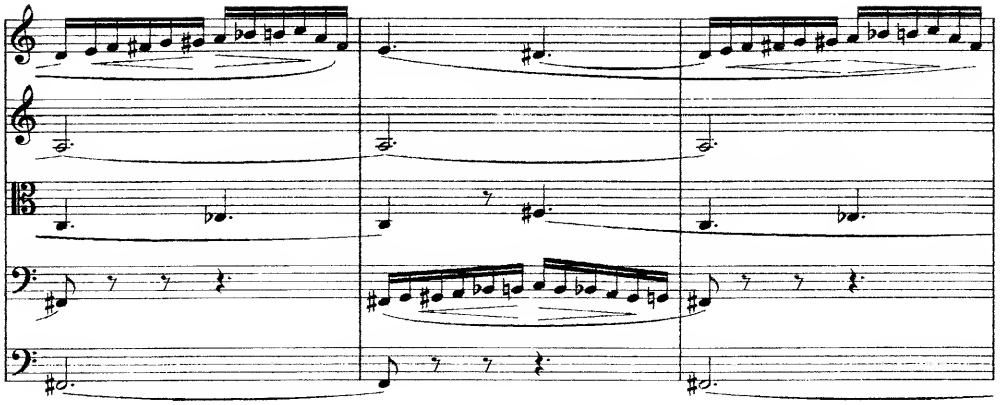

80
85
p con grazia
dolce
sans syncope

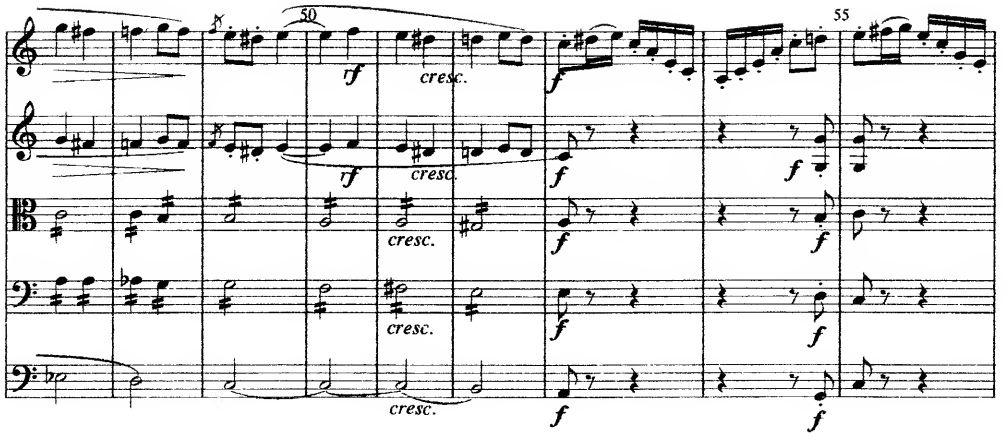

90
95
sans syncope
rf
rf

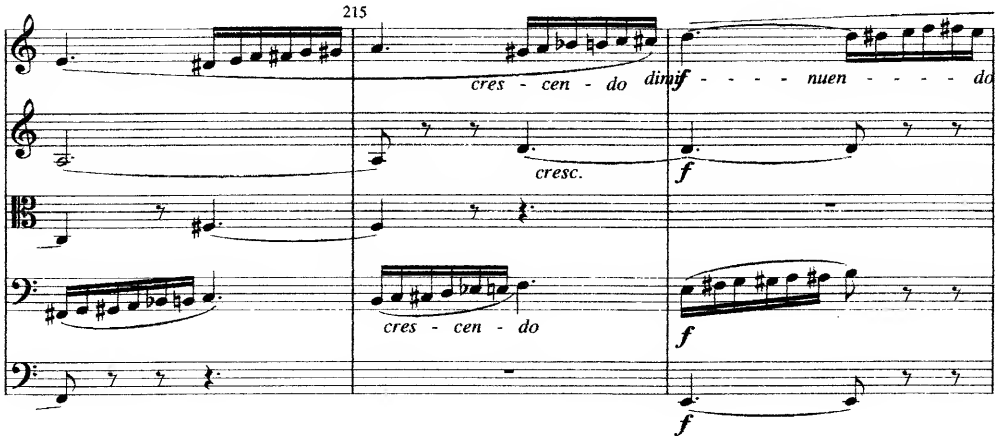

195
200
rf
pp
f
risoluto

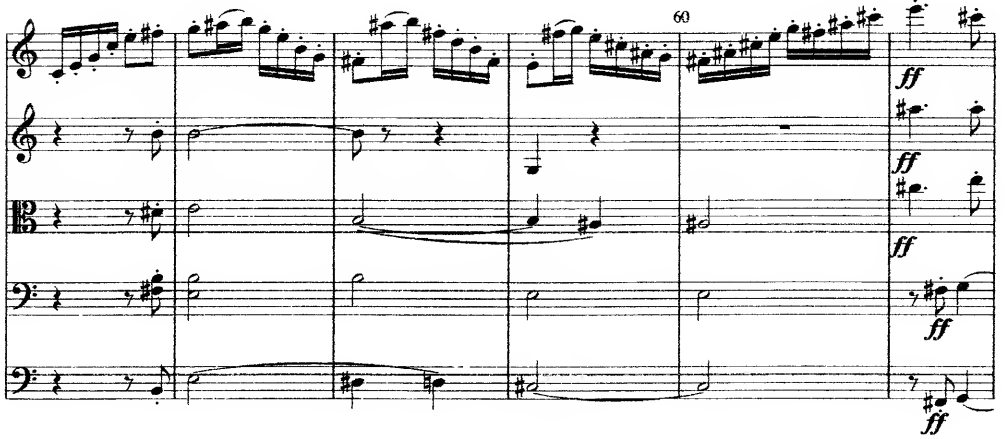

205

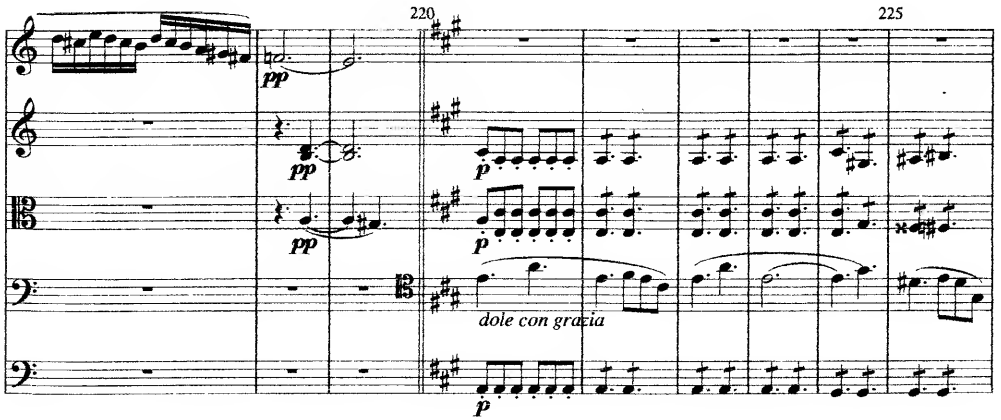

210
dim.
p

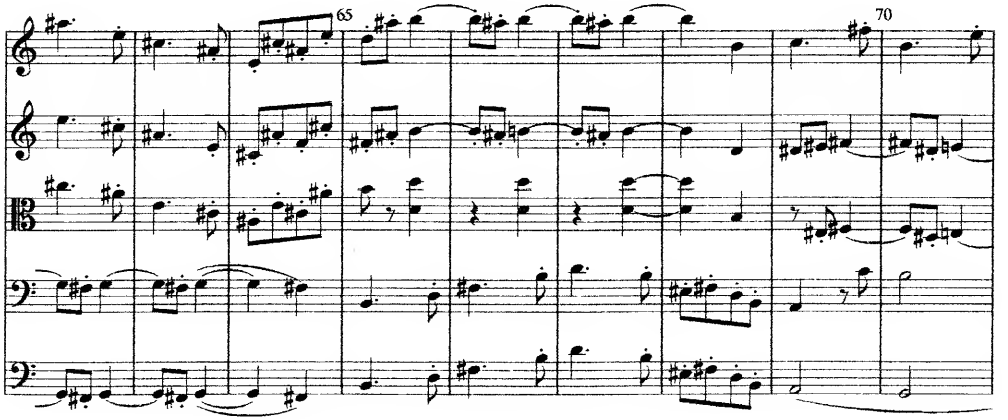


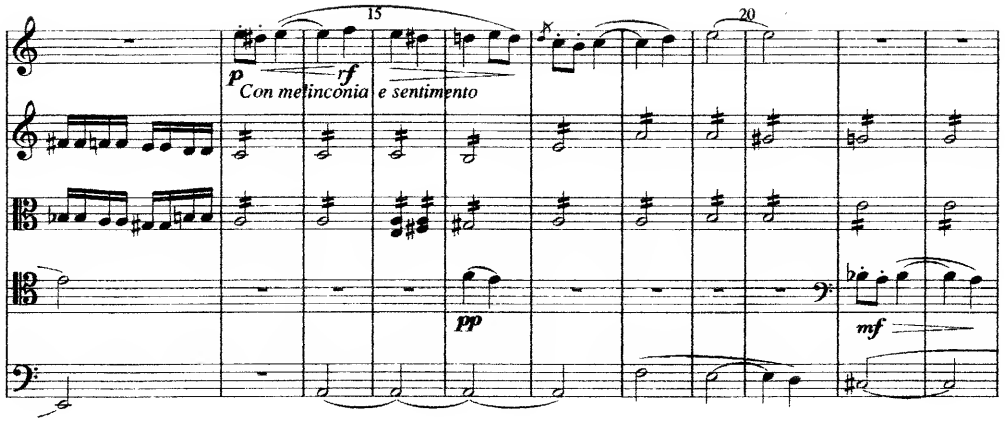

50
55
tf
cresc.
f

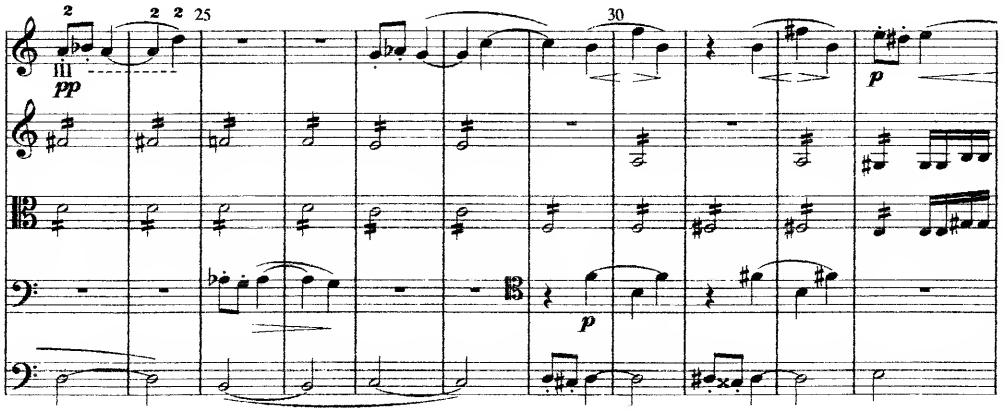

215
cres - cen - do
dim
f - - - - nuen - - - - do
cresc.
f

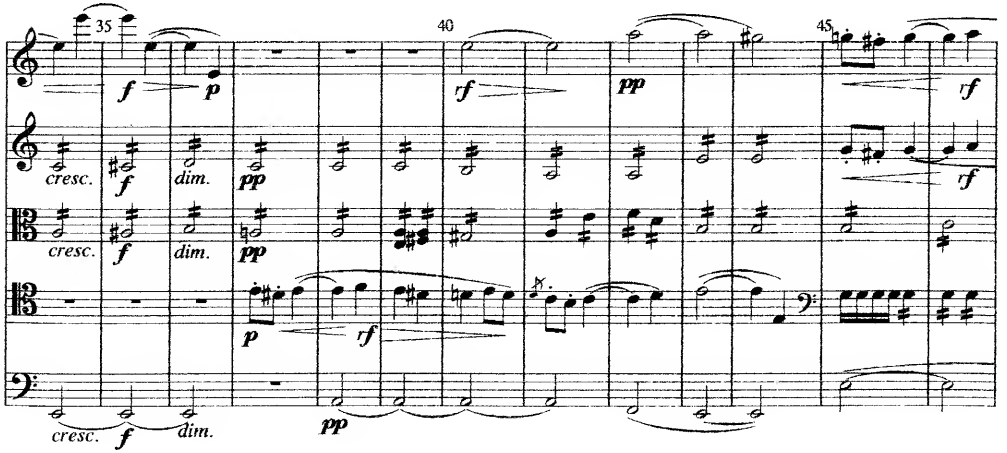

60
ff

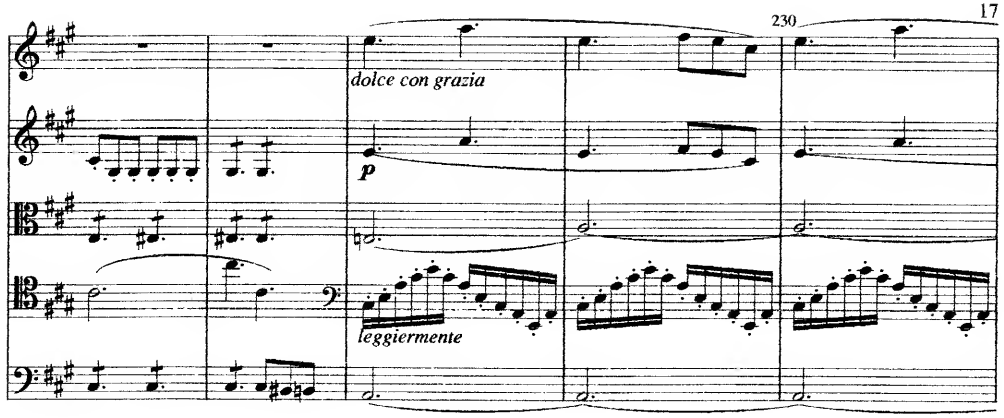

220
225
pp
p
dole con gracia

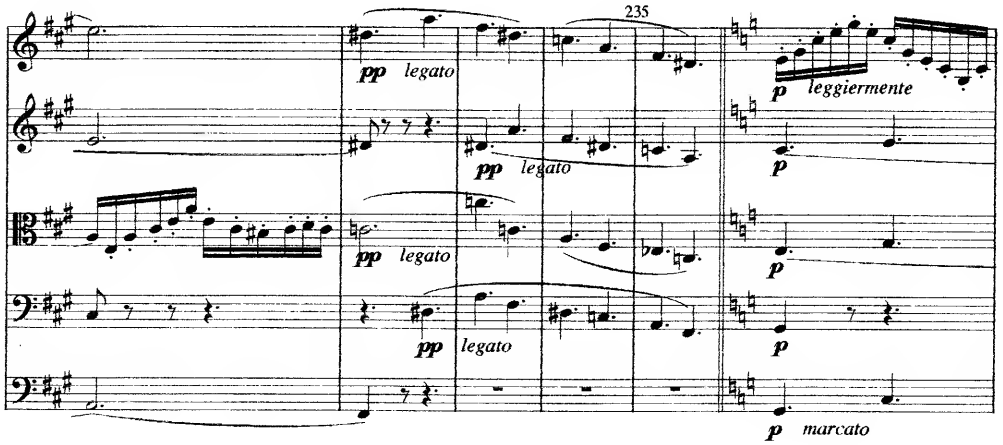

65
70

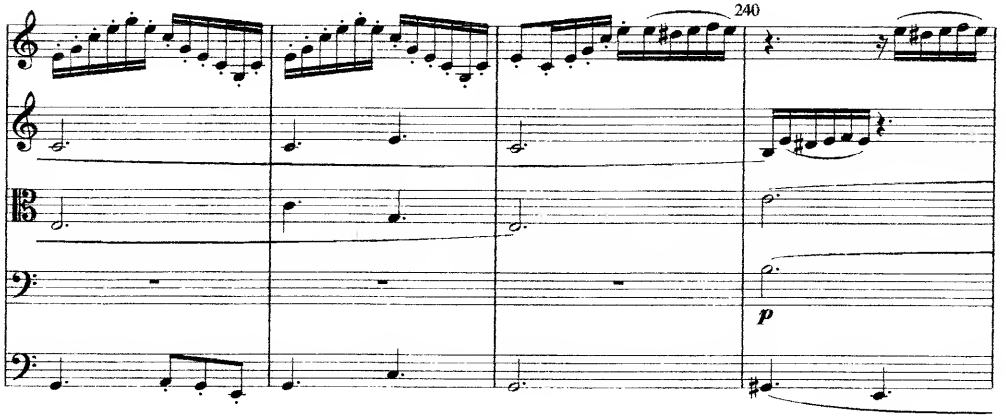

15
20
p
rf
Con melinconia e sentimento
pp
mf

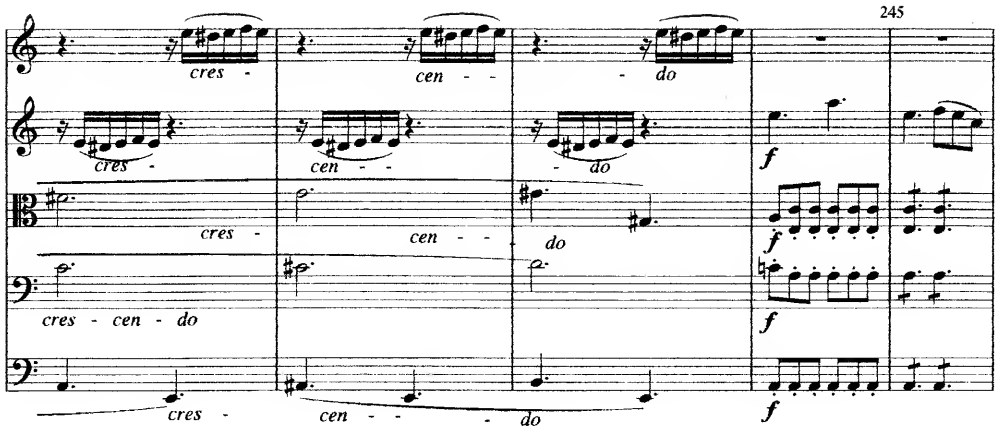

2
2 2
25
30
III
pp
p

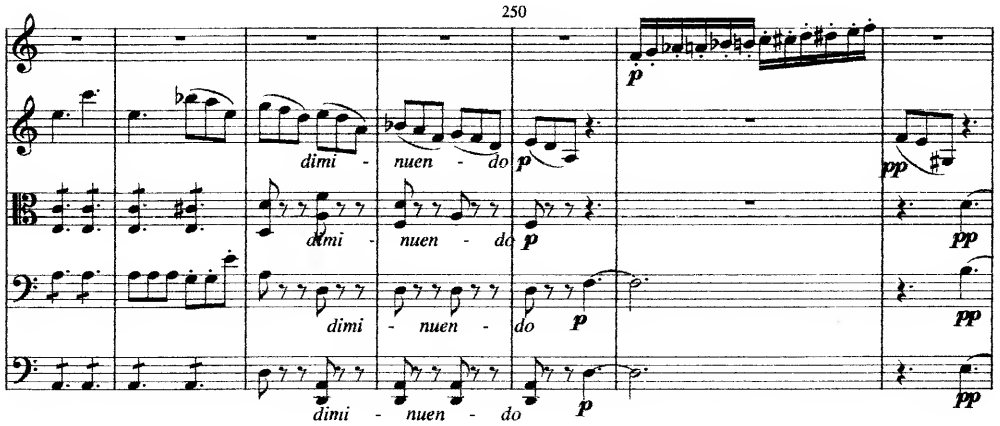

35
40
45
f
p
rf
pp
cresc.
dim.

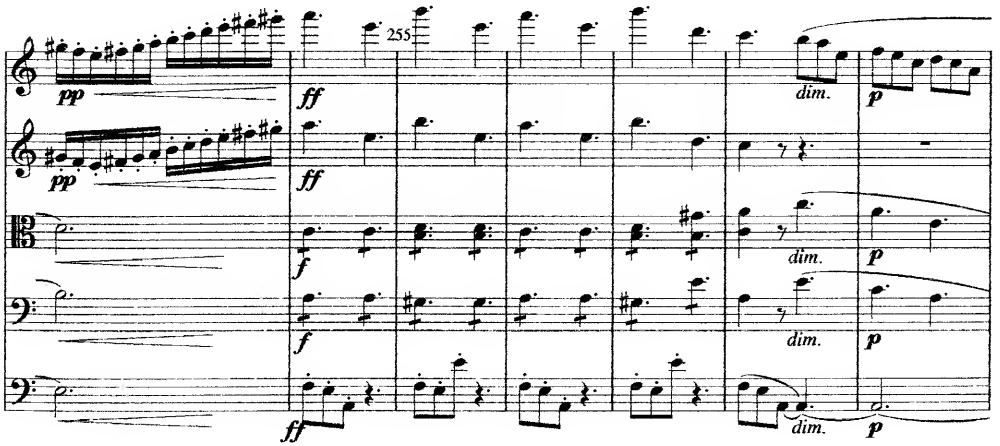

230
dolce con grazia
p
leggiermente

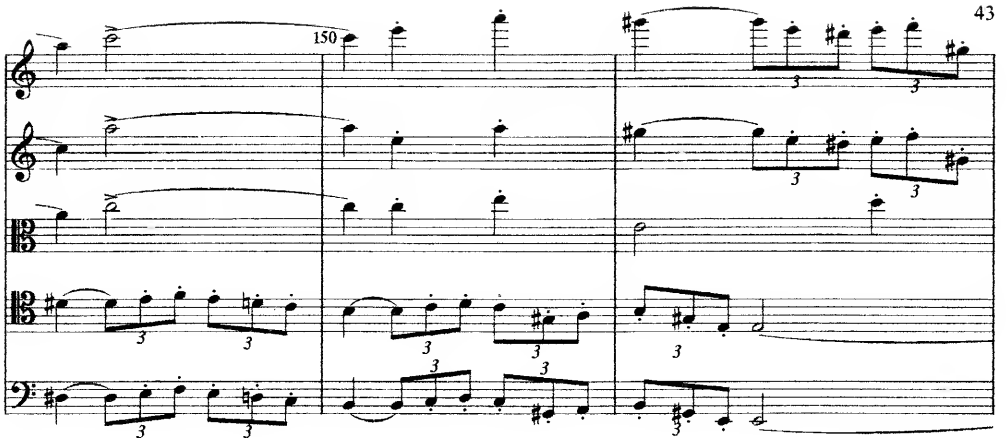

235
pp
legato
p
leggiermente
marcato

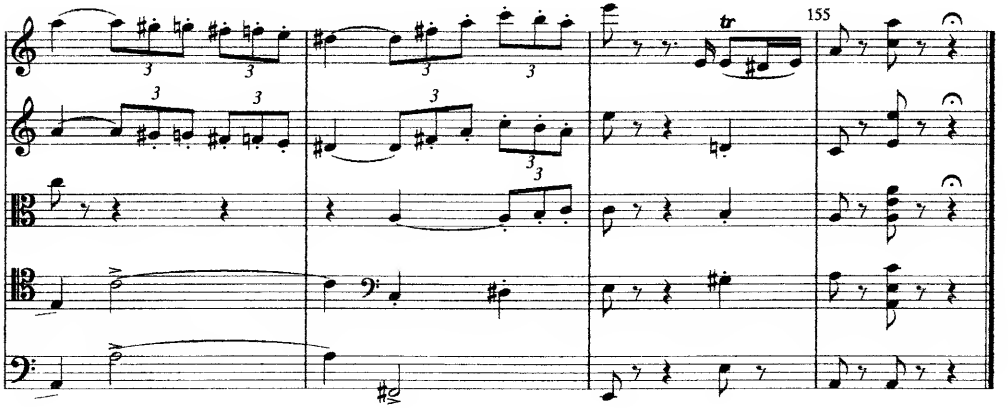

240
p

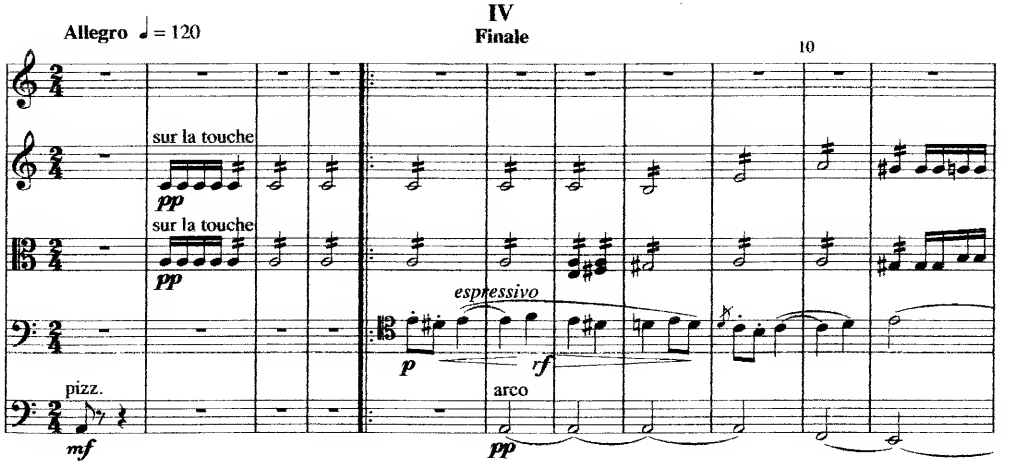

245
cres -
cen - -
- do
cres - cen - do
f

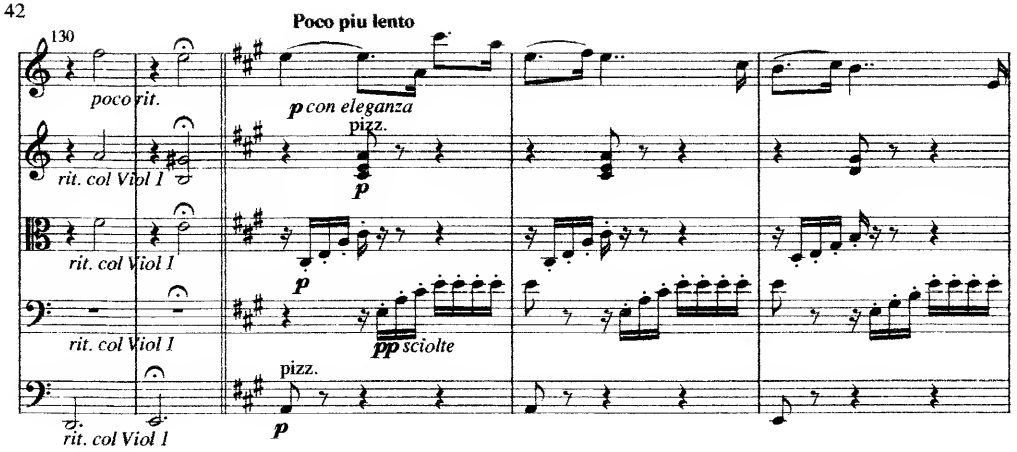

250
dimi - nuen - do
p
pp

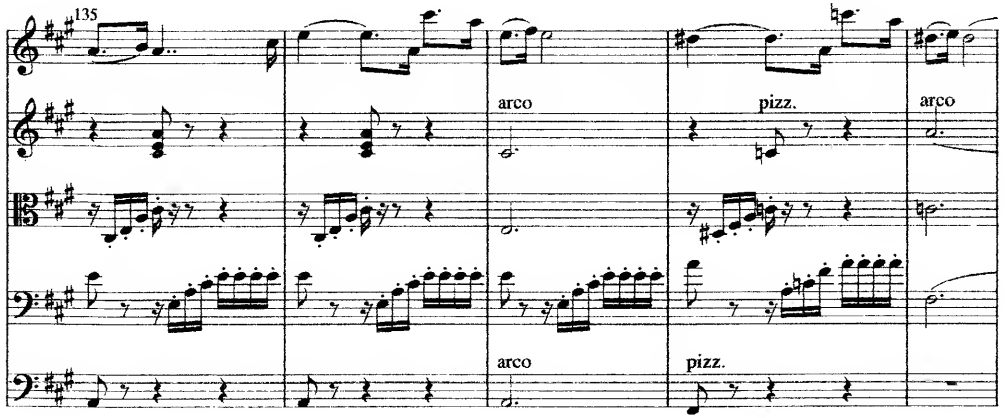

255
pp
ff
f
dim.
p

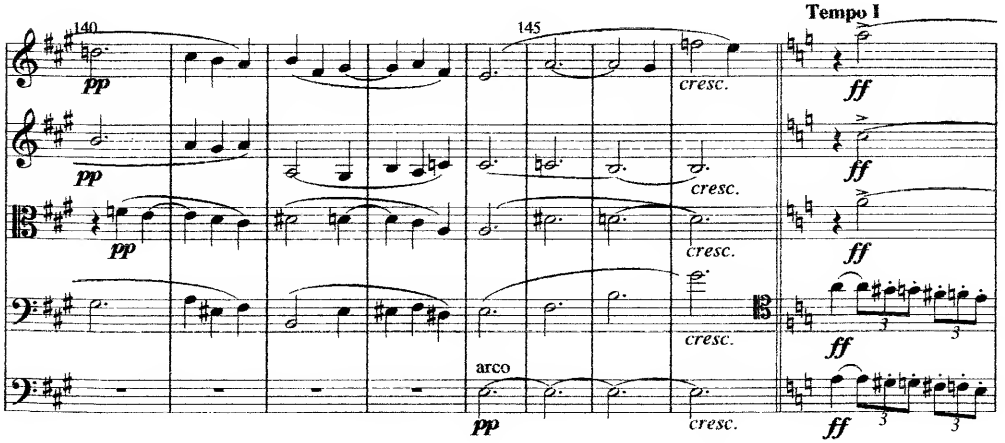

150
3

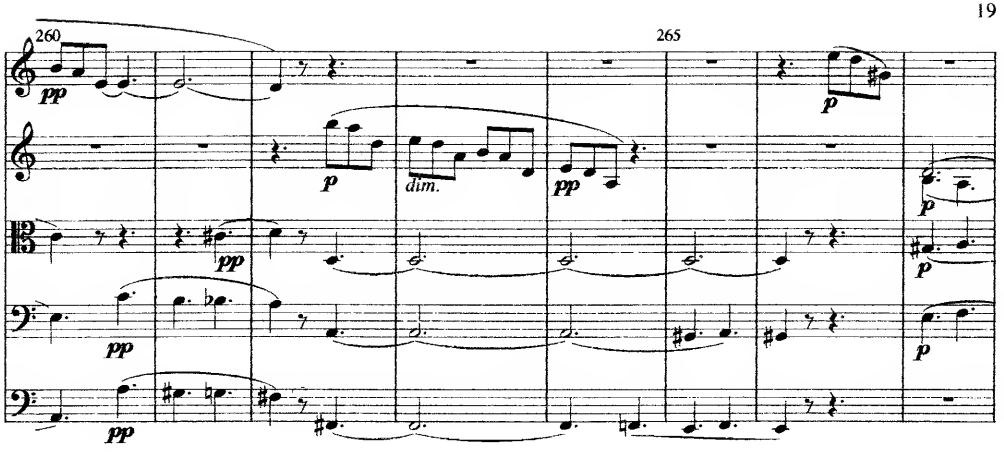

155
tr

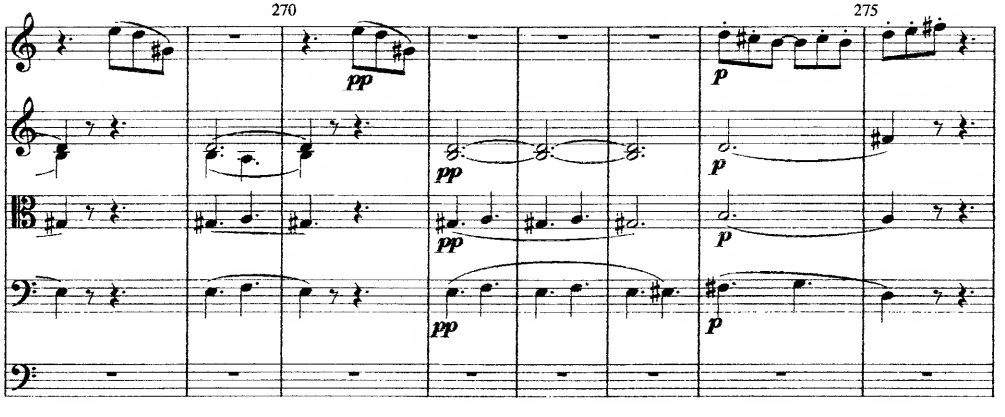

IV
Finale
Allegro ♩= 120
10
sur la touche
pp
sur la touche
pp
espressivo
p
rf
pizz.
mf
arco
pp

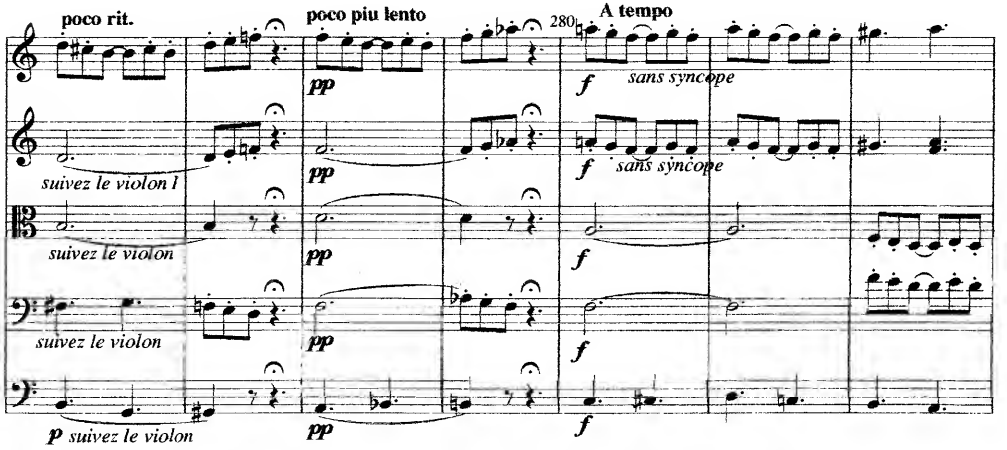

130
Poco piu lento
poco rit.
p con eleganza
pizz.
rit. col Viol I
rit. col Viol I
rit. col Viol I
pp sciolte
pizz.
rit. col Viol I

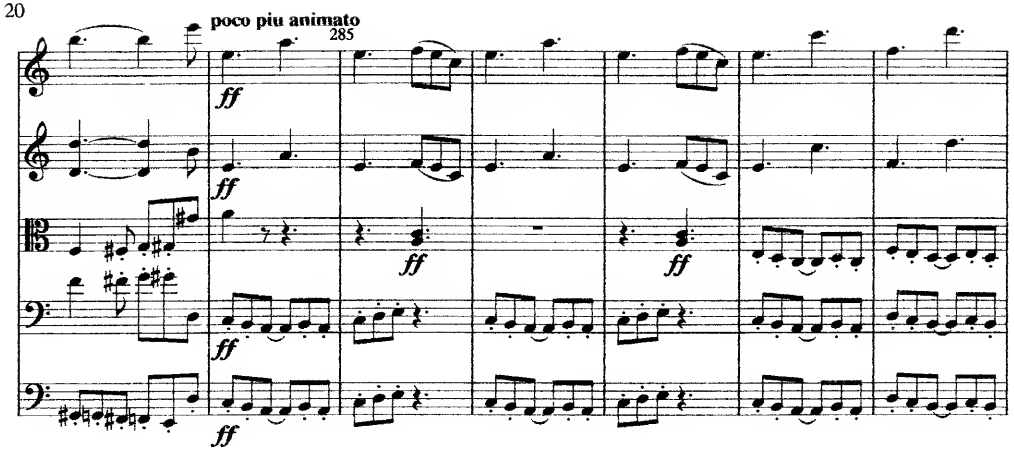

135
arco
pizz.
arco
arco
pizz.

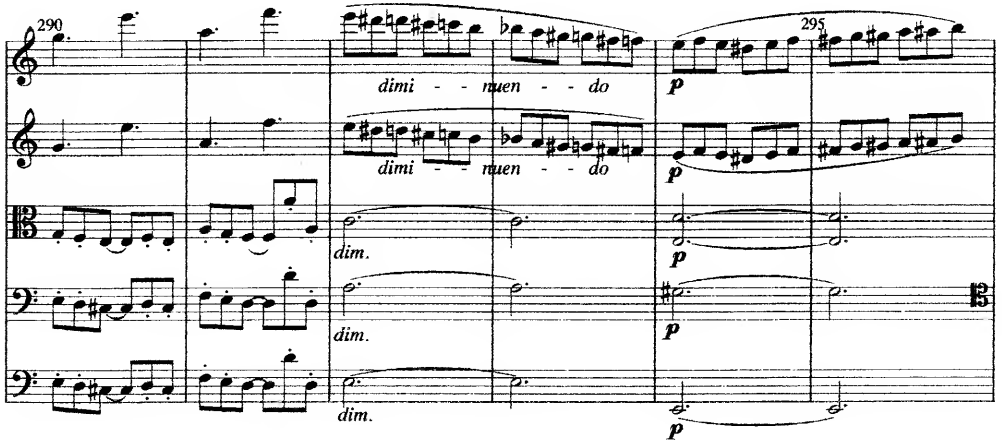

140
145
Tempo I
cresc.
cresc.
cresc.
cresc.
arco
pp
ff

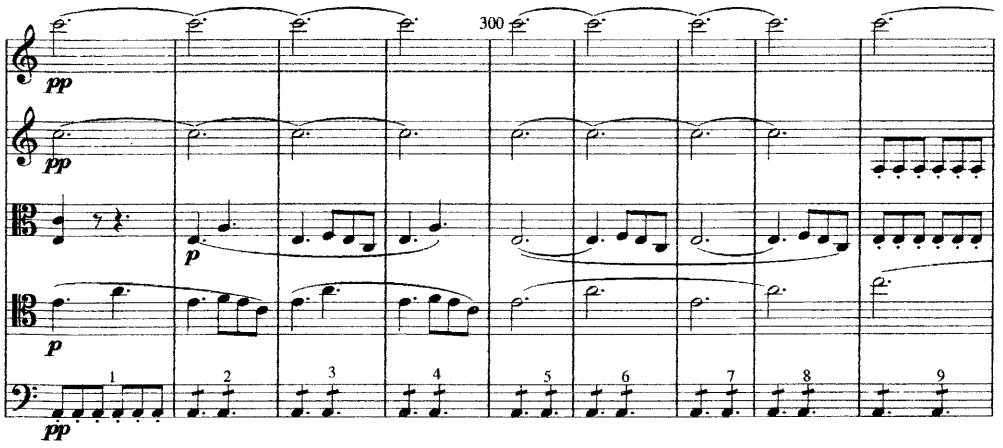

260
265
dim.

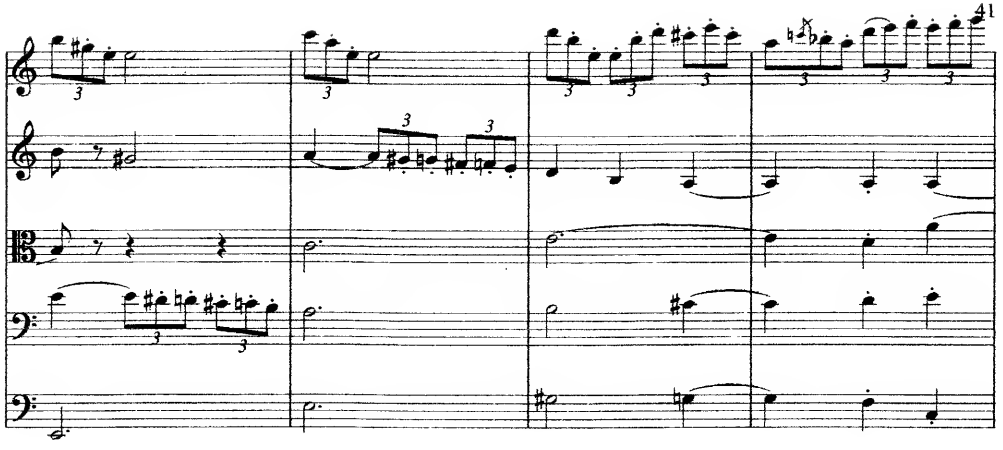

270
275

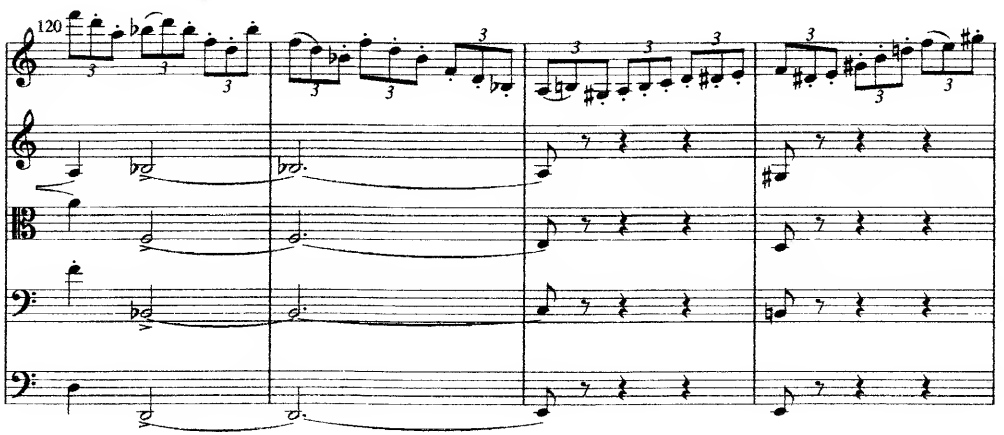

poco rit.
poco piu lento
280
A tempo
sans syncope
sans syncope
suivez le violon I
suivez le violon
suivez le violon
p suivez le violon

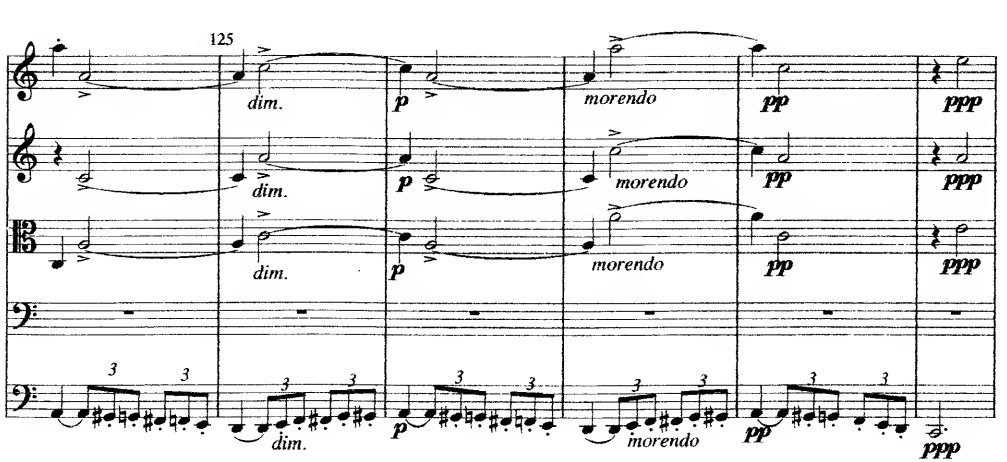

poco piu animato
285
ff
ff
ff
ff
ff

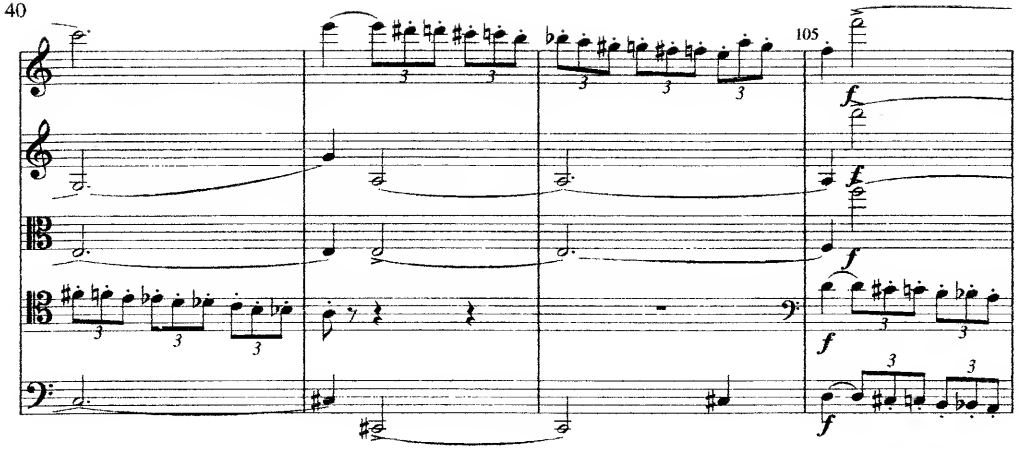

290
dimi - - nuen - - do
dimi - - nuen - - do
dim.
dim.
dim.
295
p
p
p
p

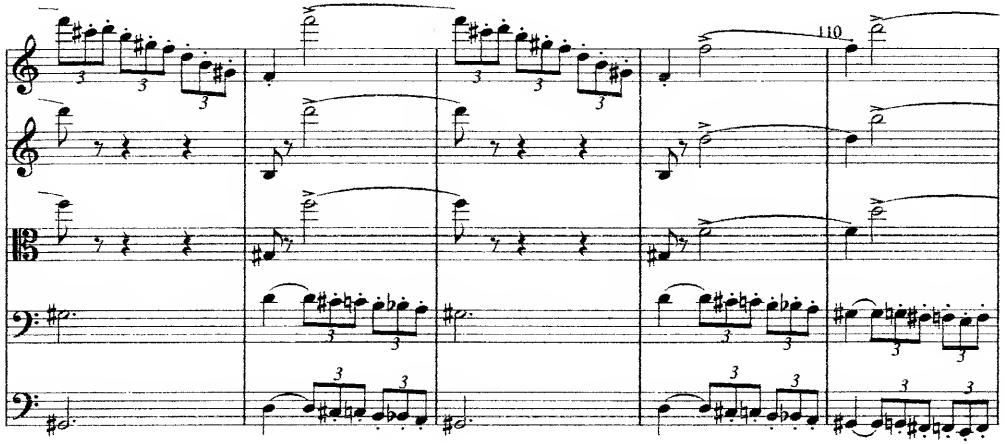

pp
pp
p
p
pp
300
1
2
3
4
5
6
7
8
9

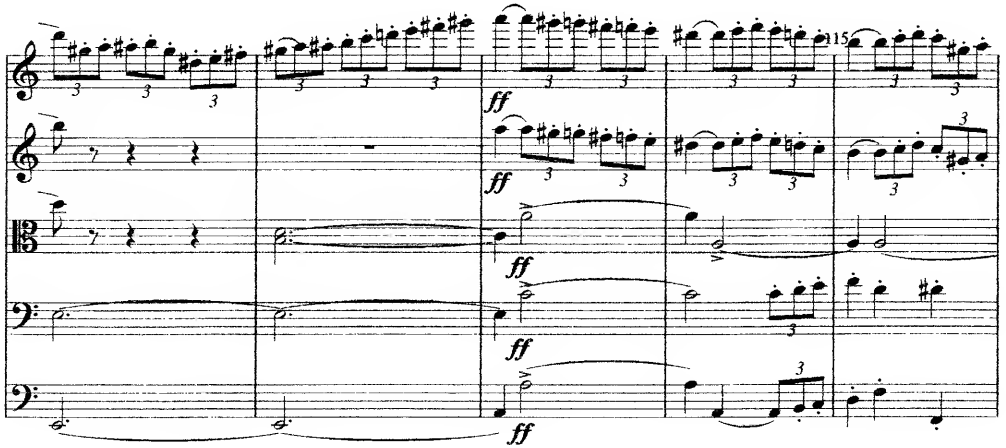


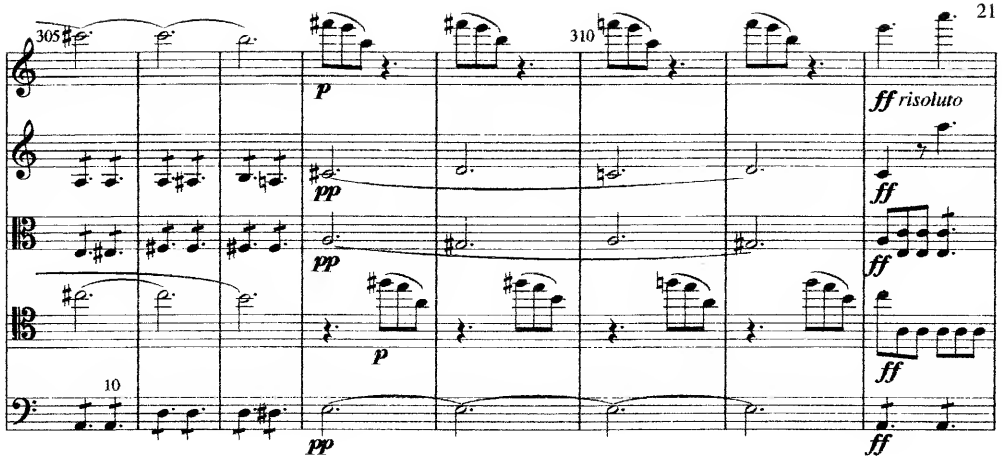

120

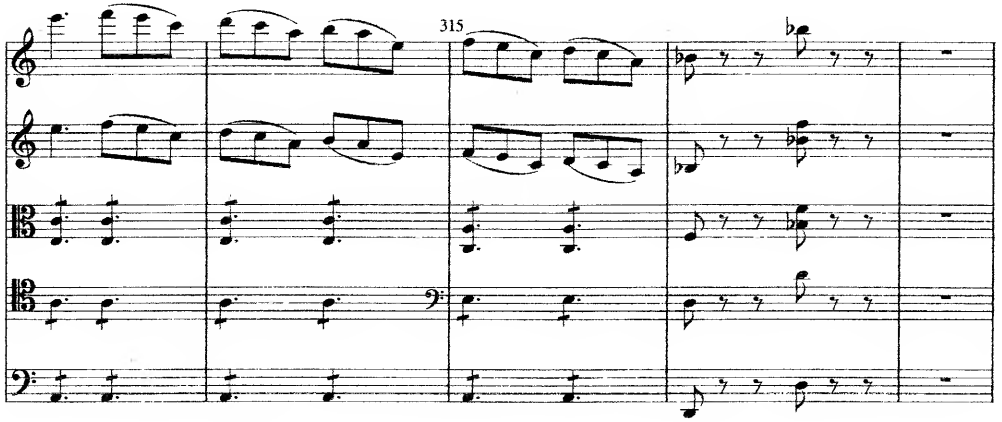

125
dim.
dim.
dim.
p
p
p
morendo
morendo
morendo
pp
pp
pp
ppp
ppp
ppp

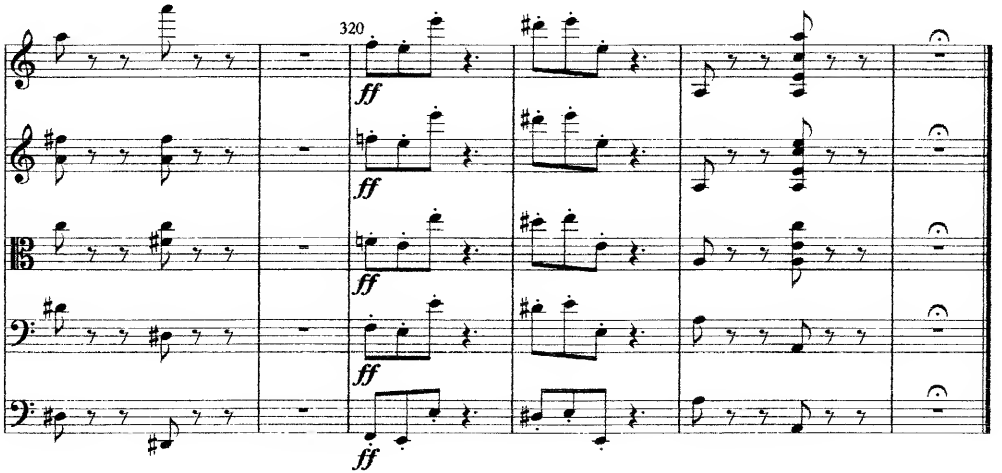

105
f
f
f
f
f


110


115
ff
ff
ff
ff

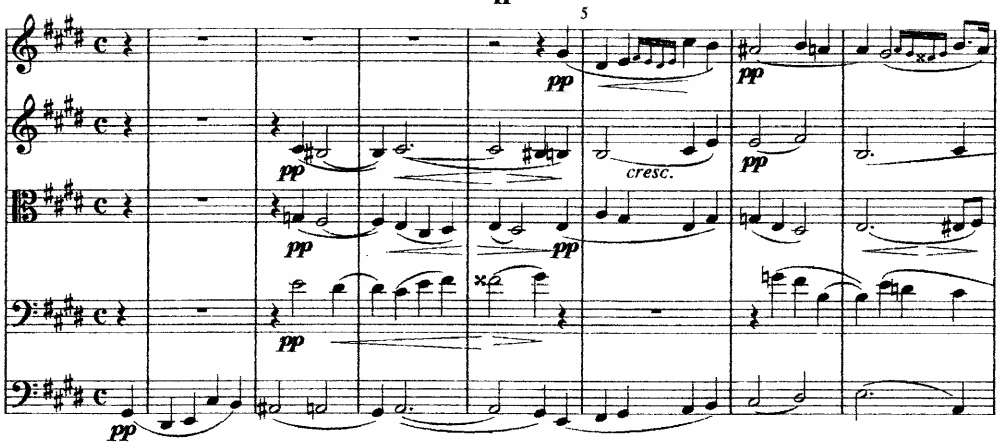

305
p
pp
pp
p
pp
310
ff risoluto
ff
ff
ff
ff

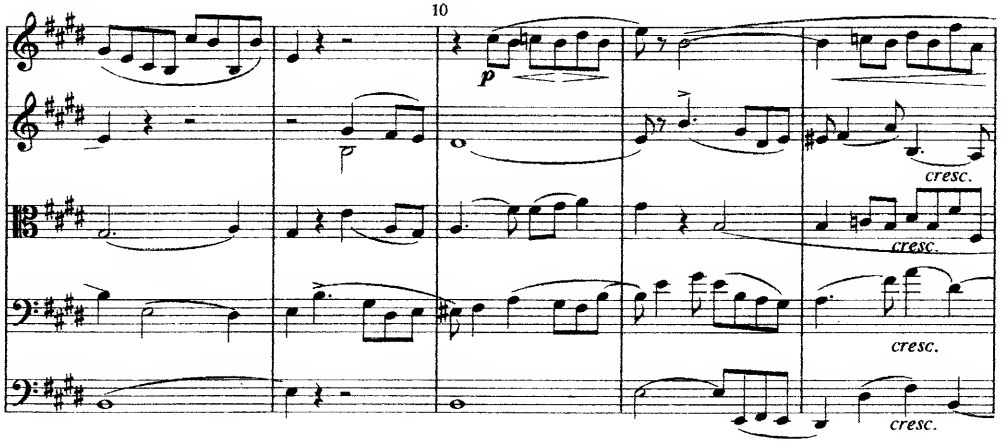

315

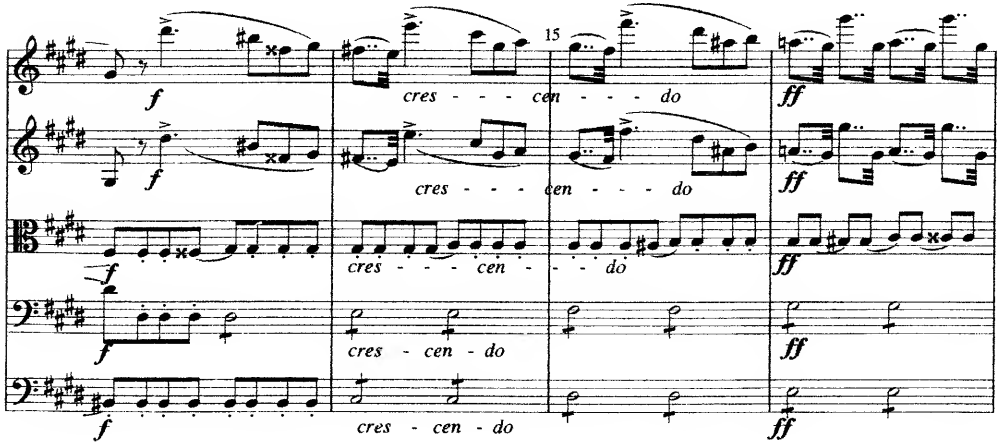

320
ff
ff
ff
ff
ff

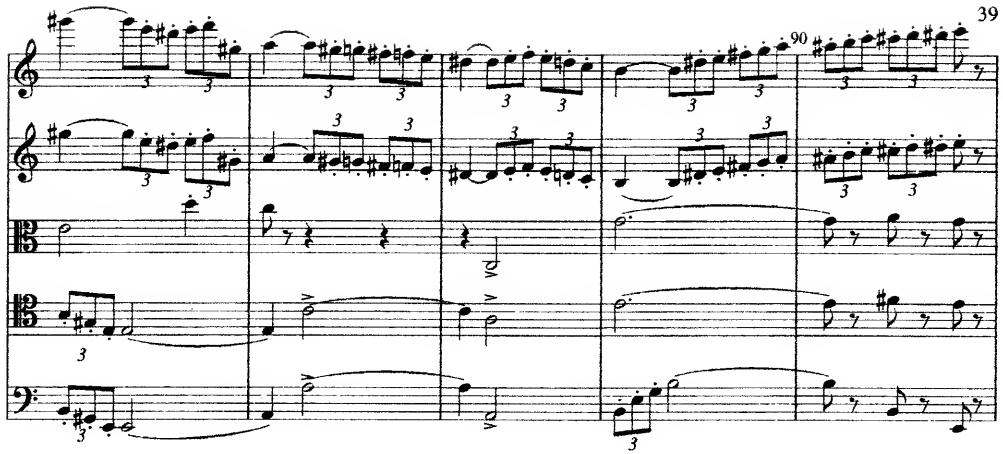
Adagio sostenuto ♩ = 58

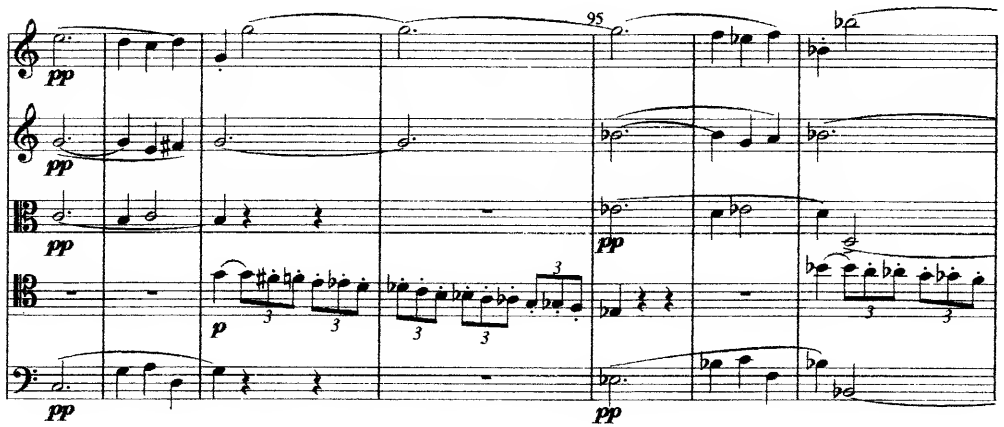
II

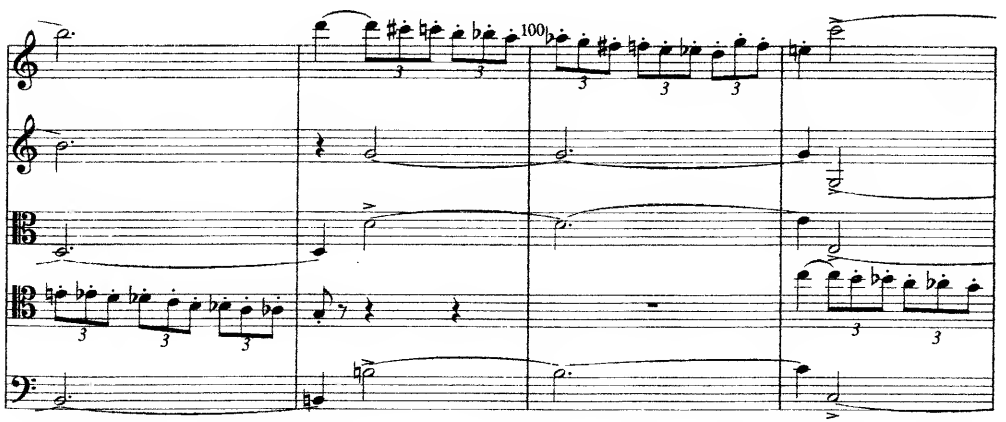


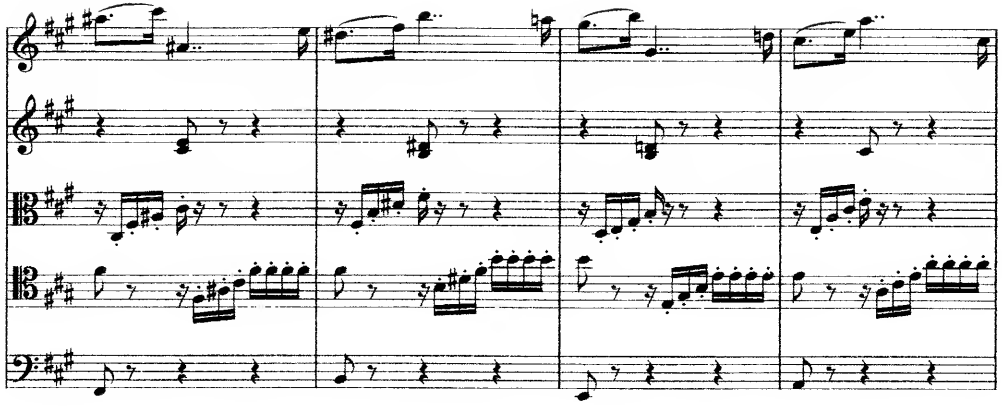


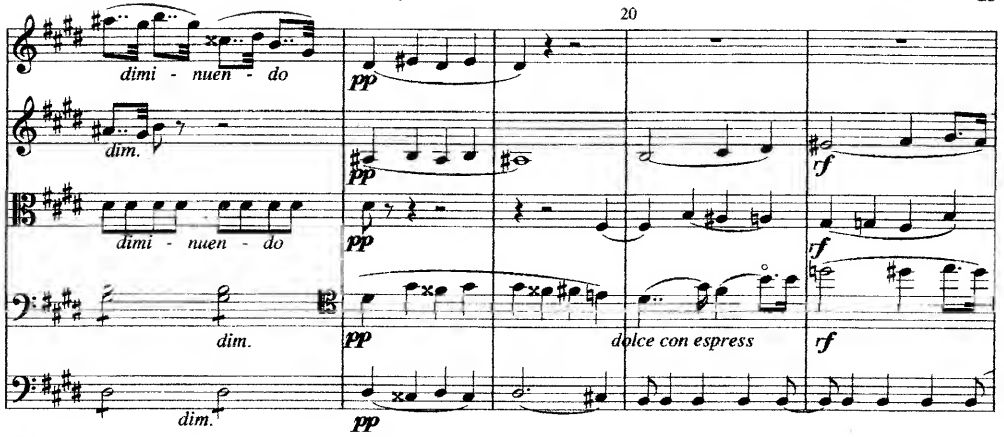


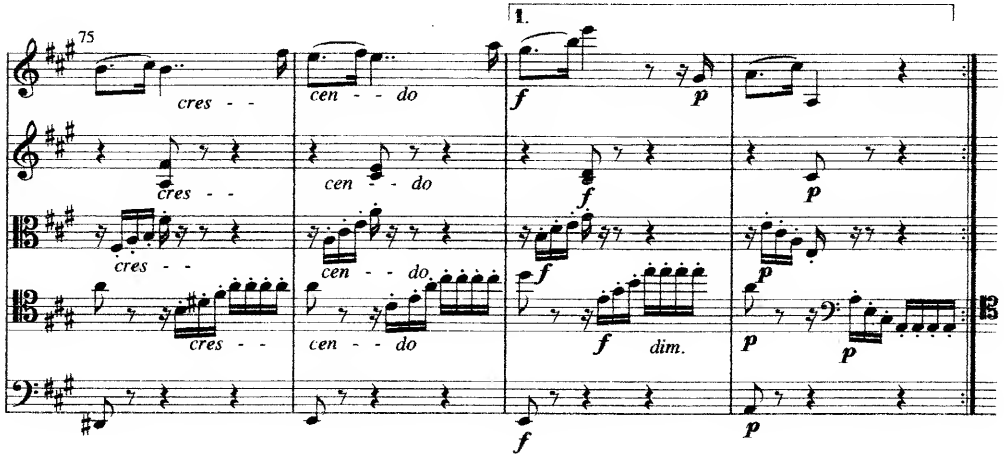


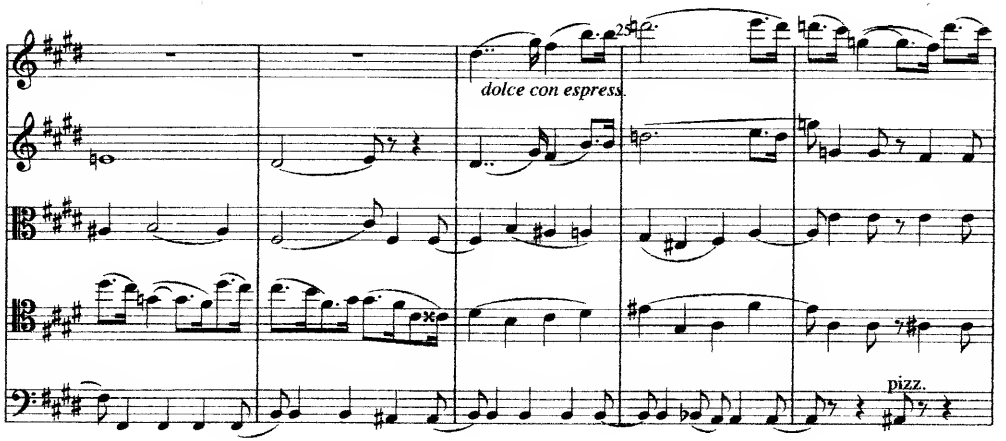


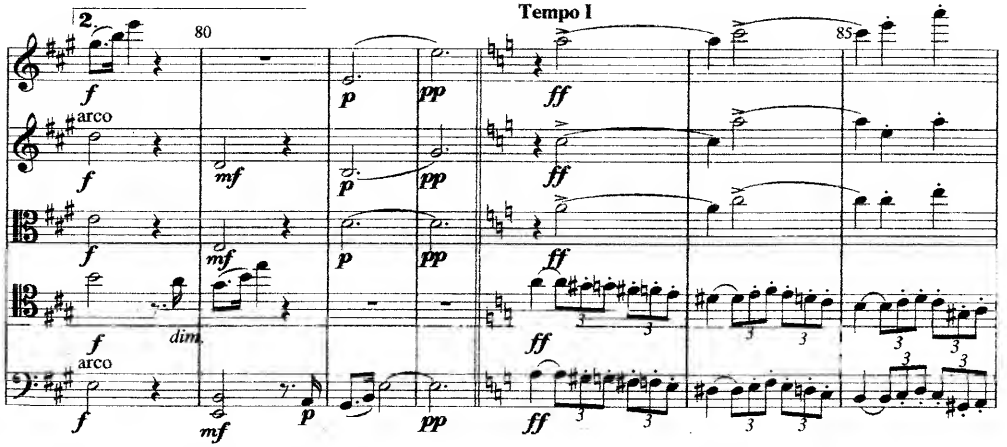


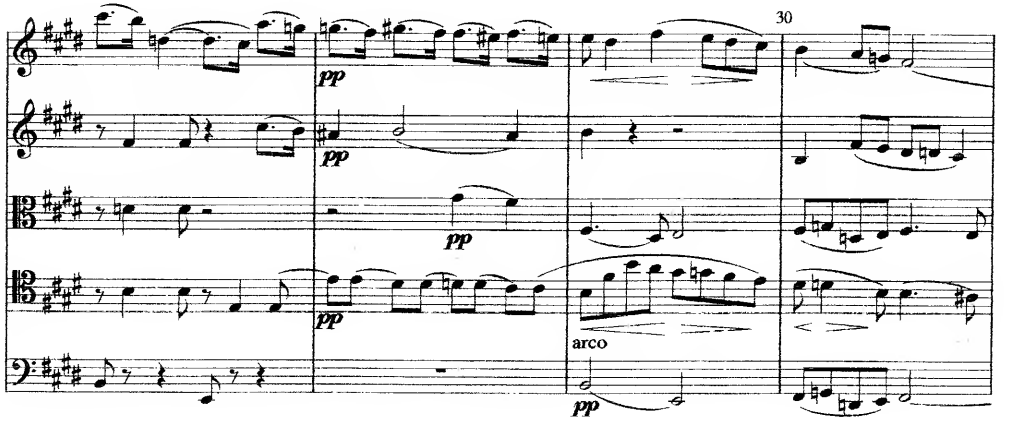


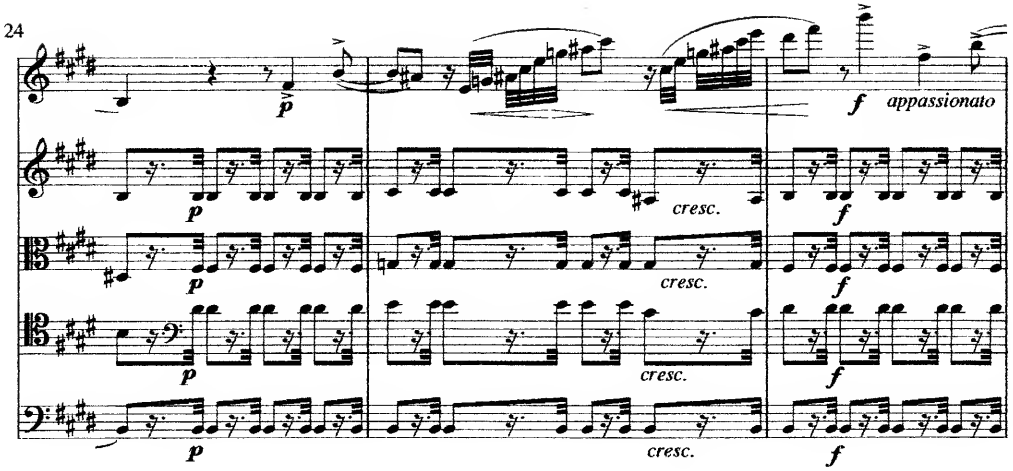

20
dimi - nuen - do
dim.
dolce con espress

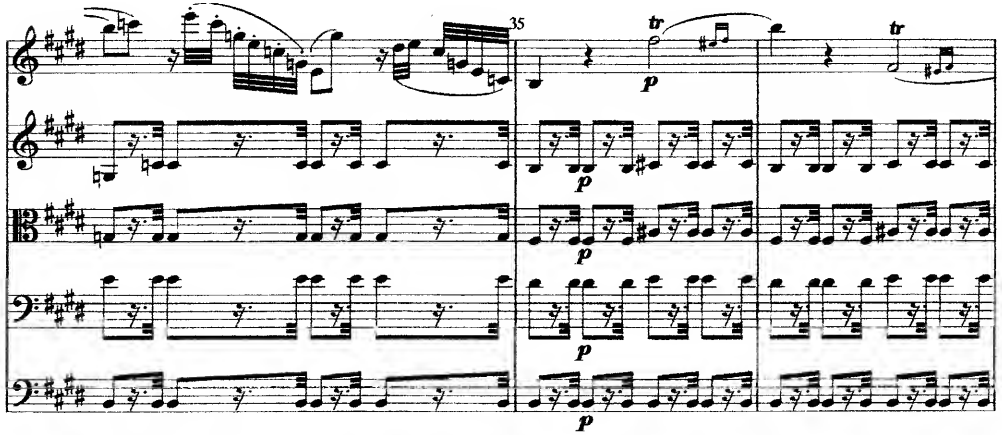

75
1.
cres - -
cen - - do
dim.

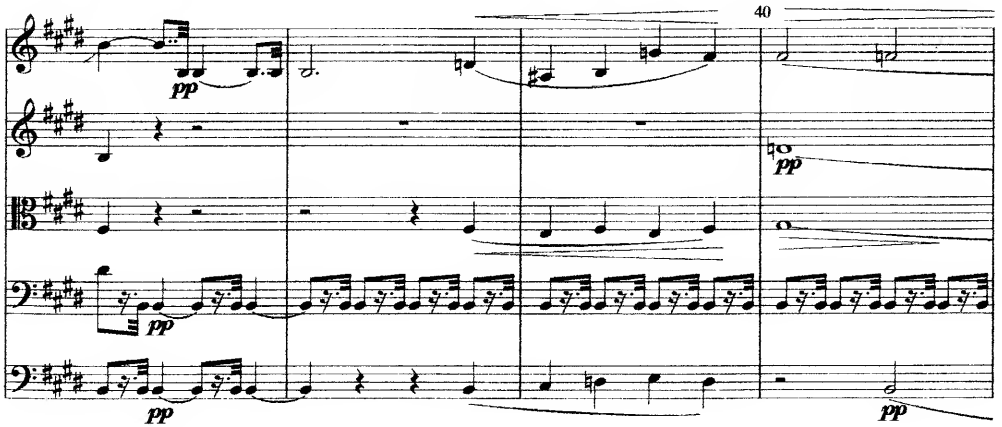

25
dolce con espress.
pizz.

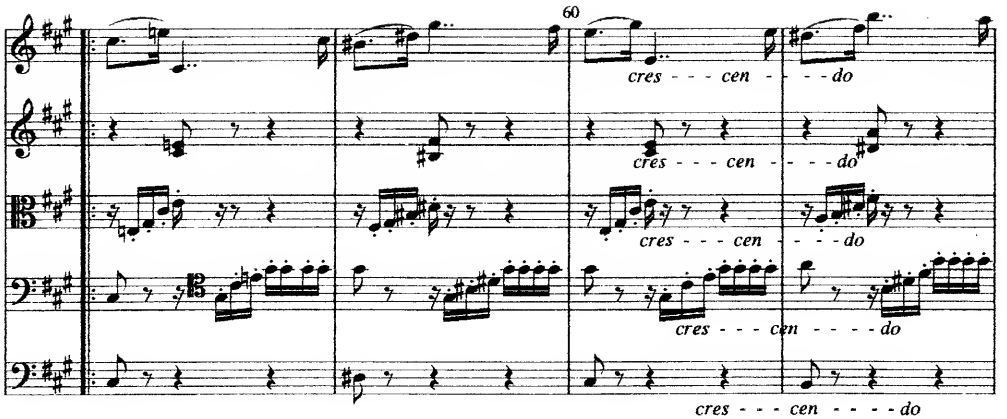

2
80
85
Tempo I
arco
dim.

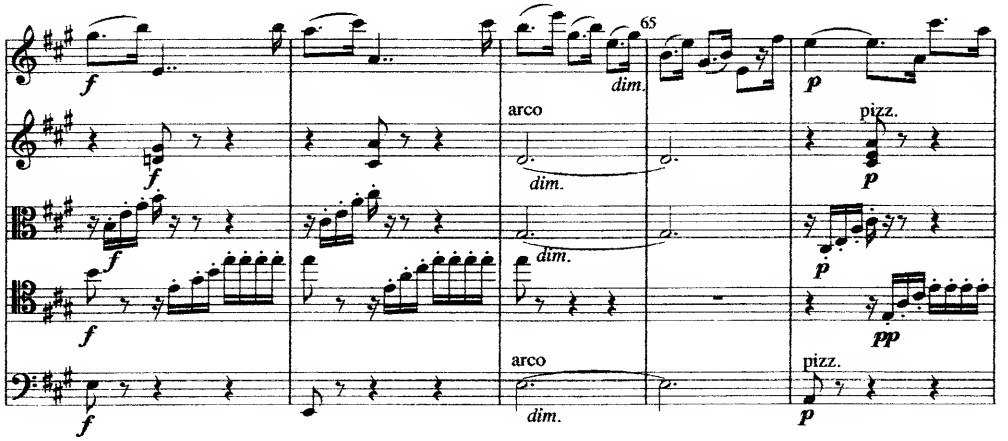

30
arco

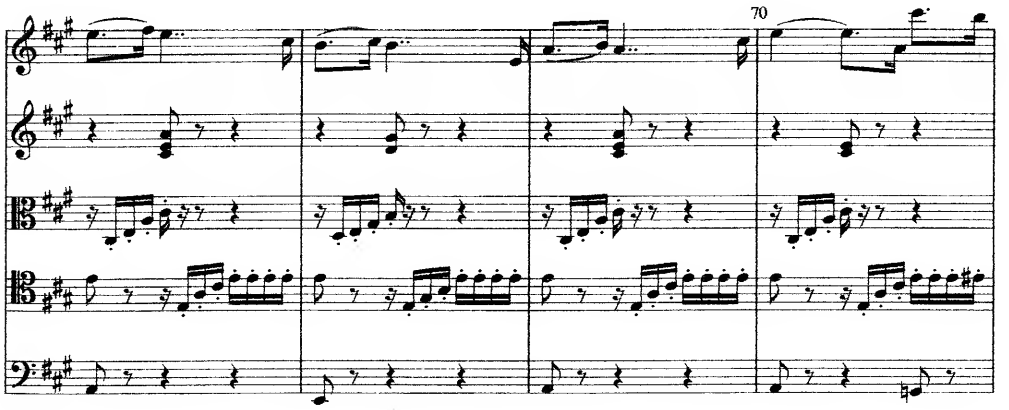

p
f
appassionato
cresc.

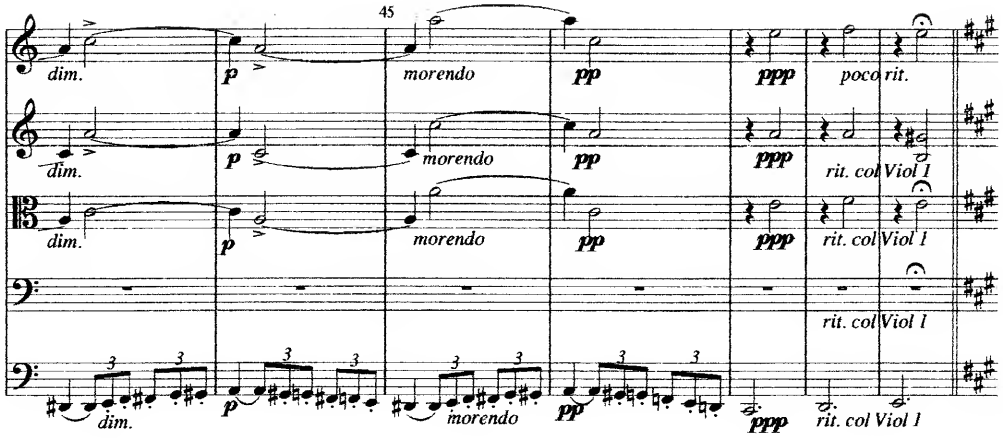

35
tr
p

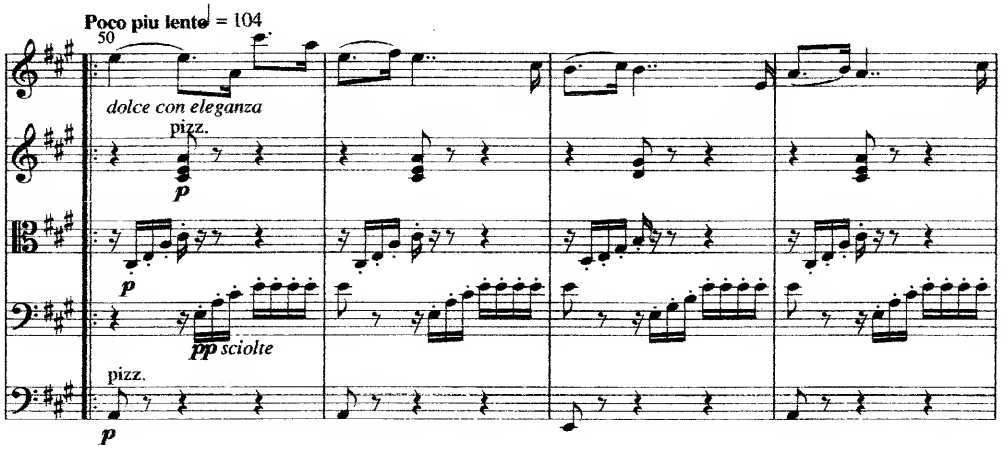

40
pp

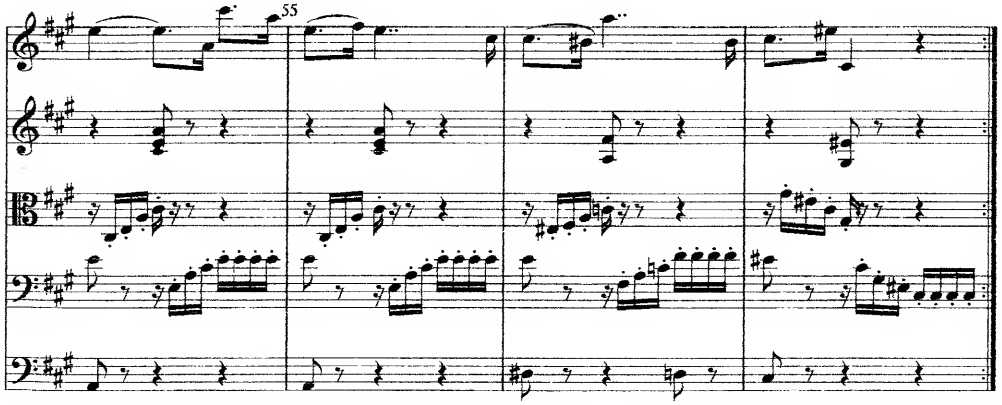

60
cres - - - cen - - - do

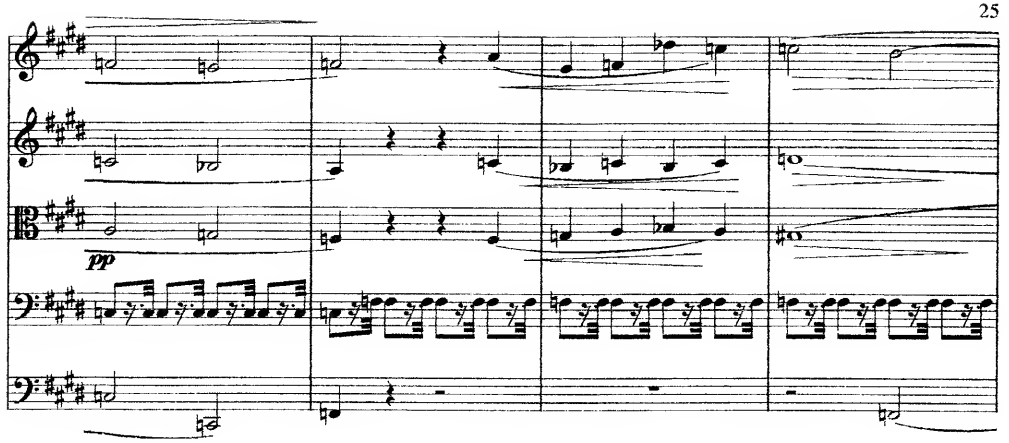

65
dim.
arco
pizz.
f
p
pp

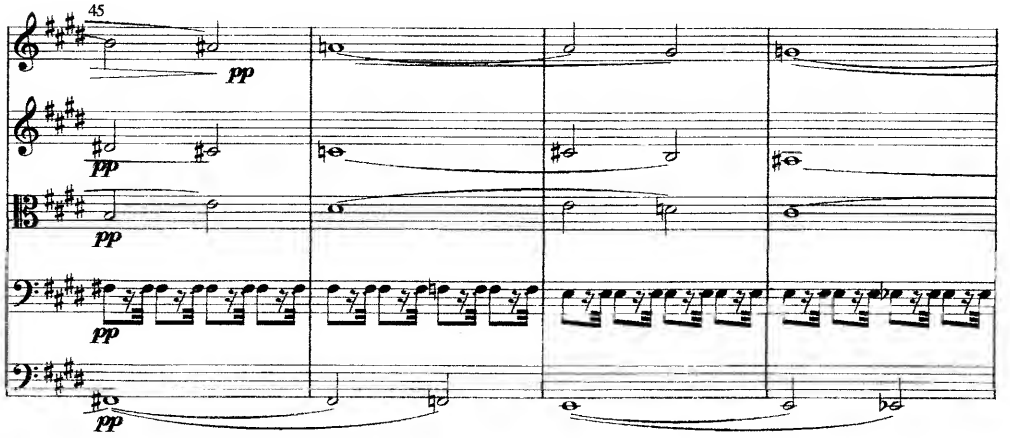

70

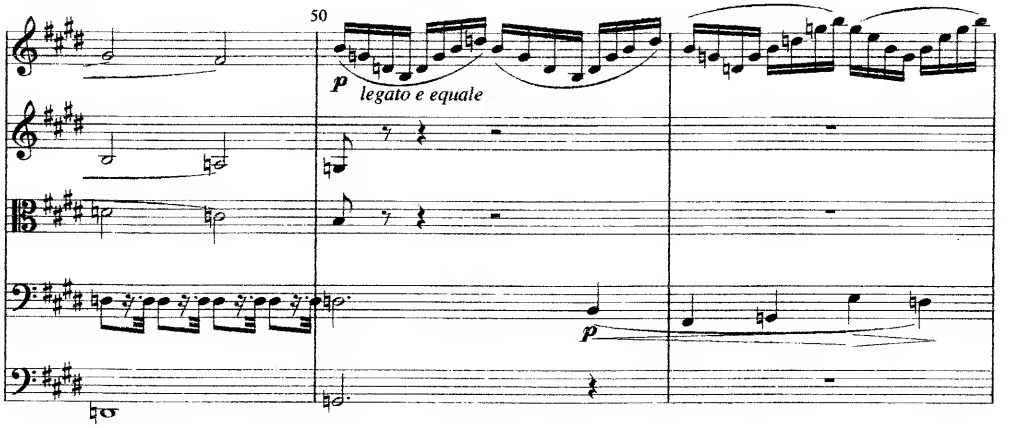

45
dim.
p
morendo
pp
ppp
poco rit.
rit. col Viol 1

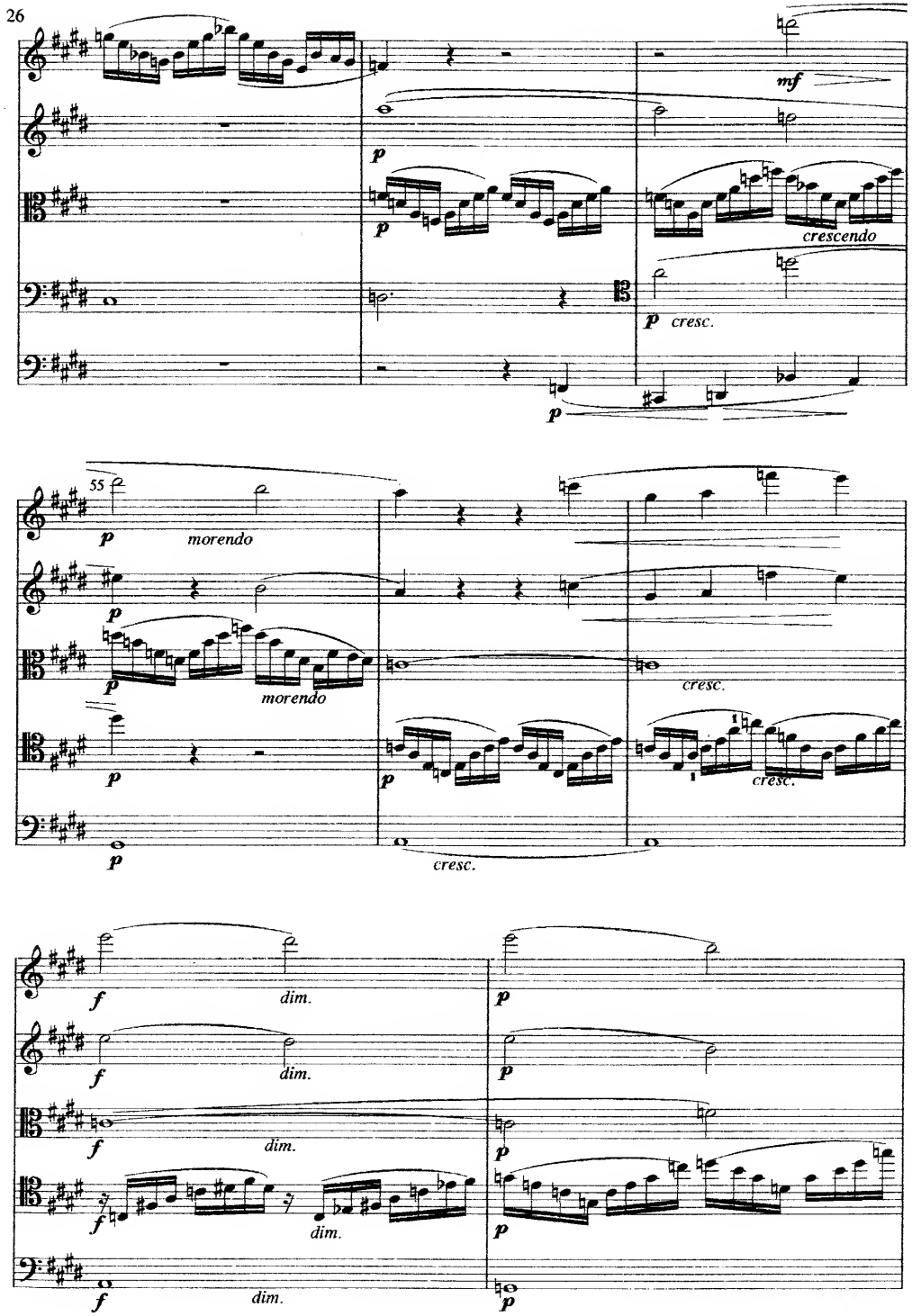

Poco piu lento ♩ = 104
50
dolce con eleganza
pizz.
p
pp sciolte

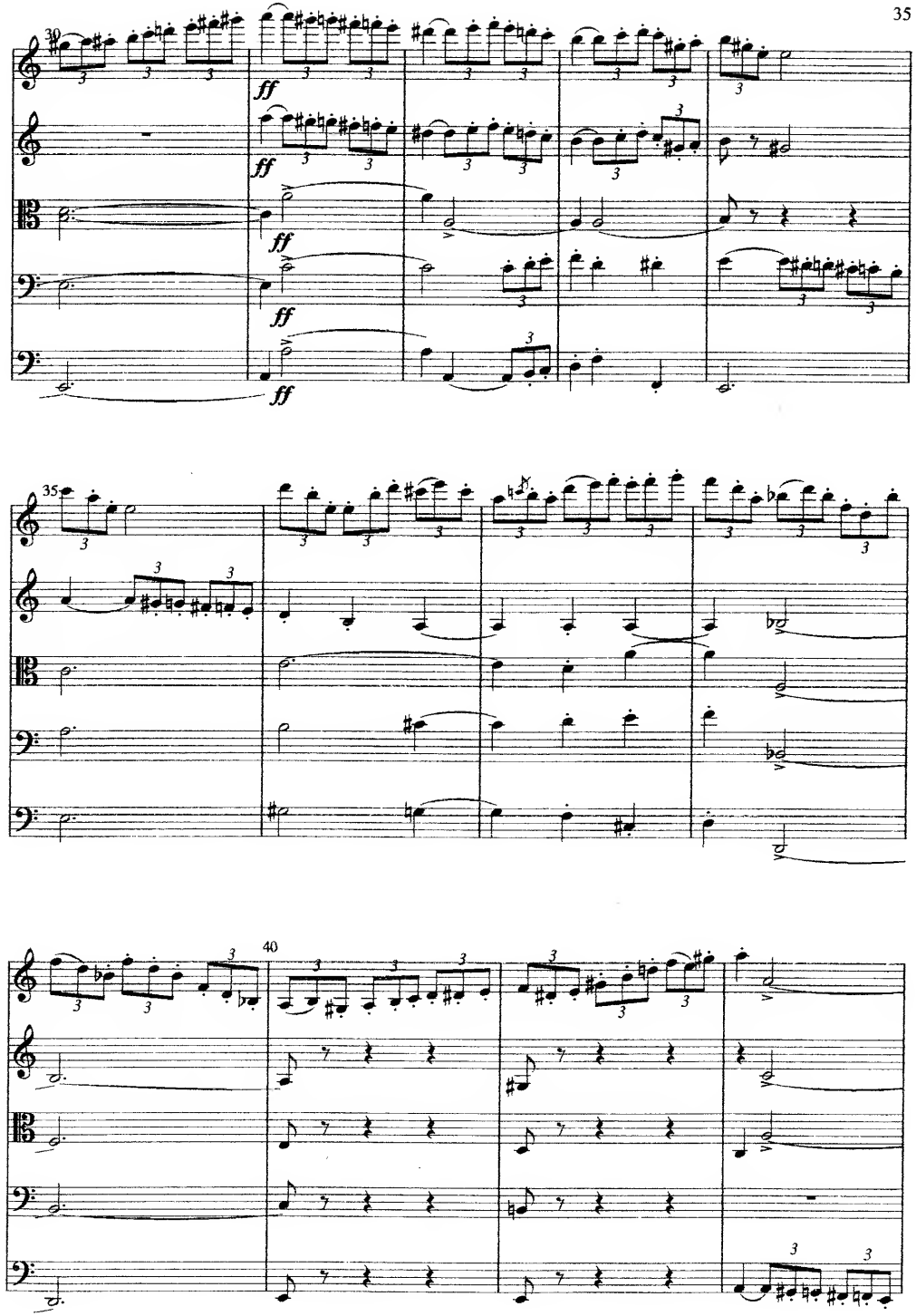

55

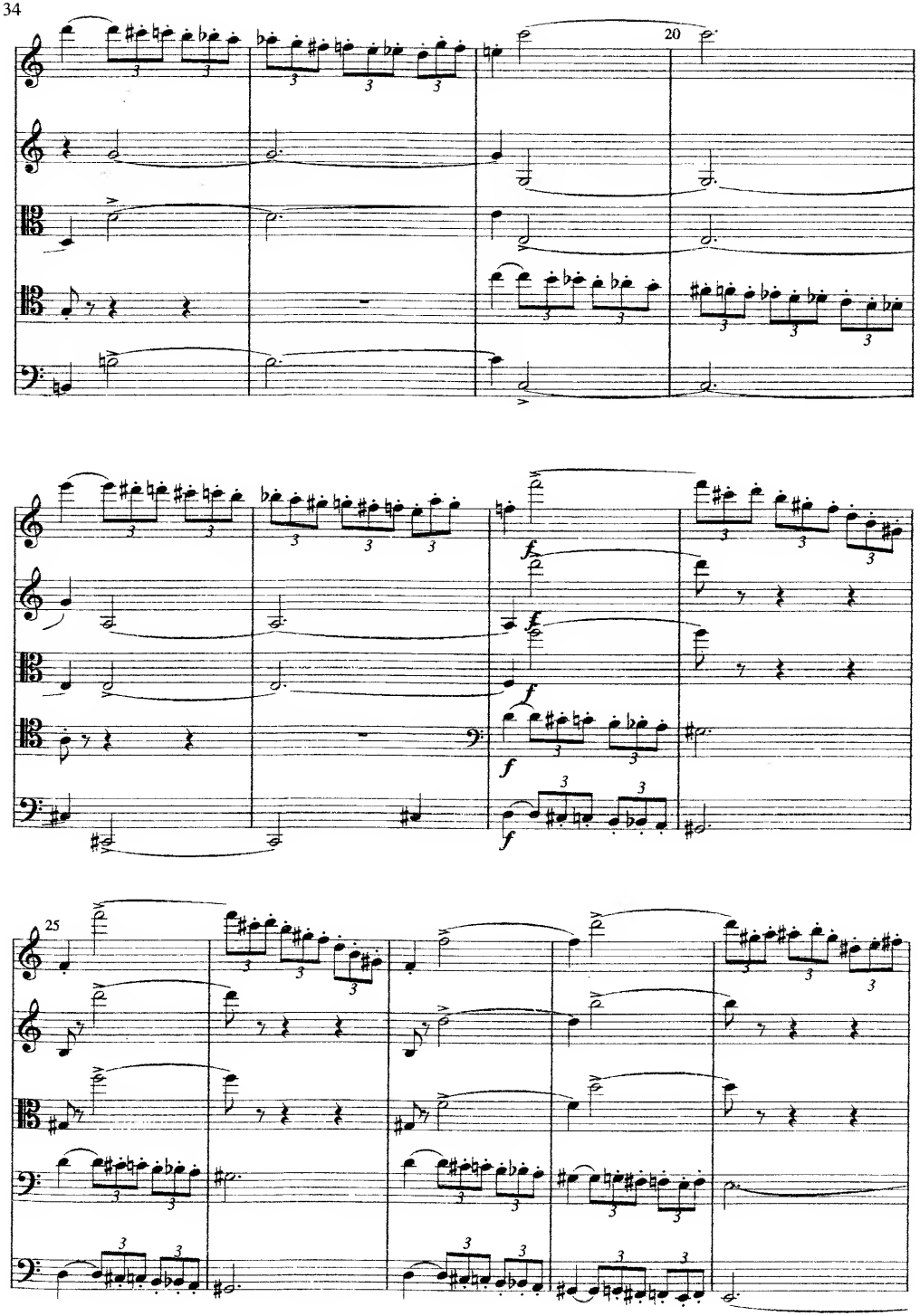

pp

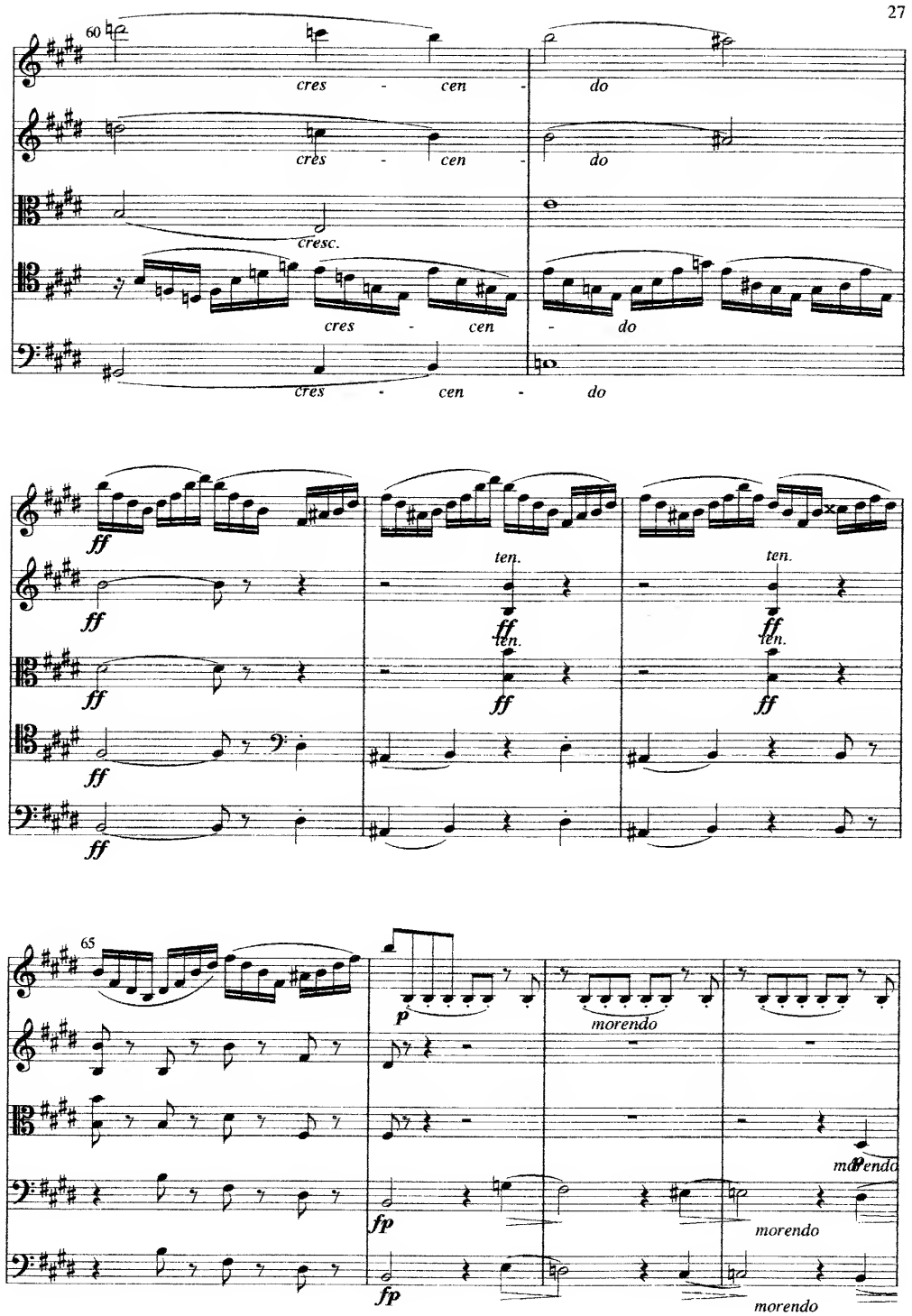

45
pp

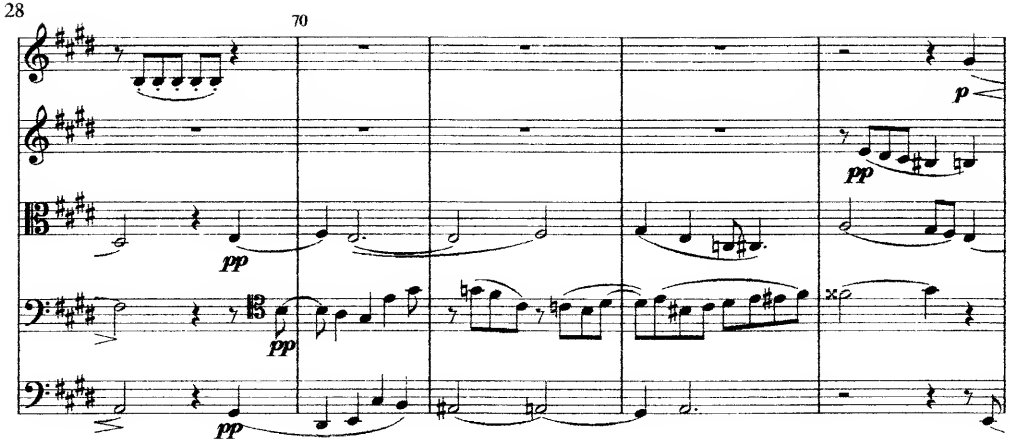

50
p
legato e equale

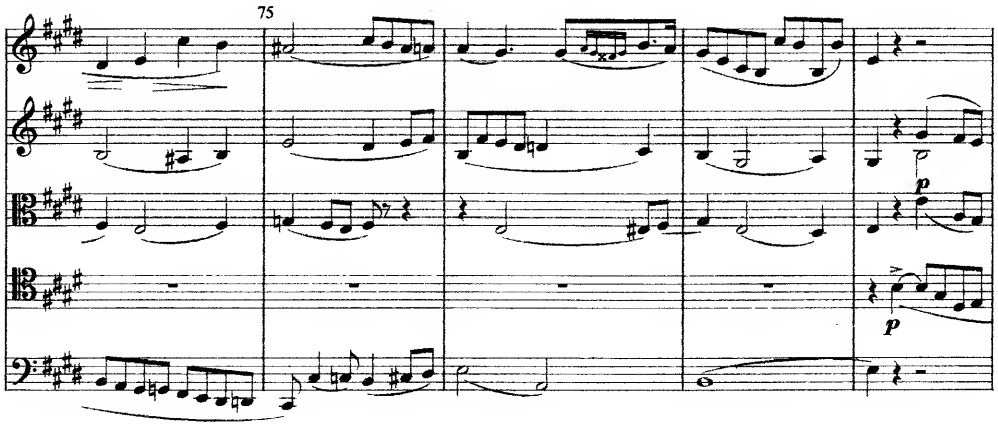

mf
p
crescendo
p cresc.
55
morendo
cresc.
f
dim.

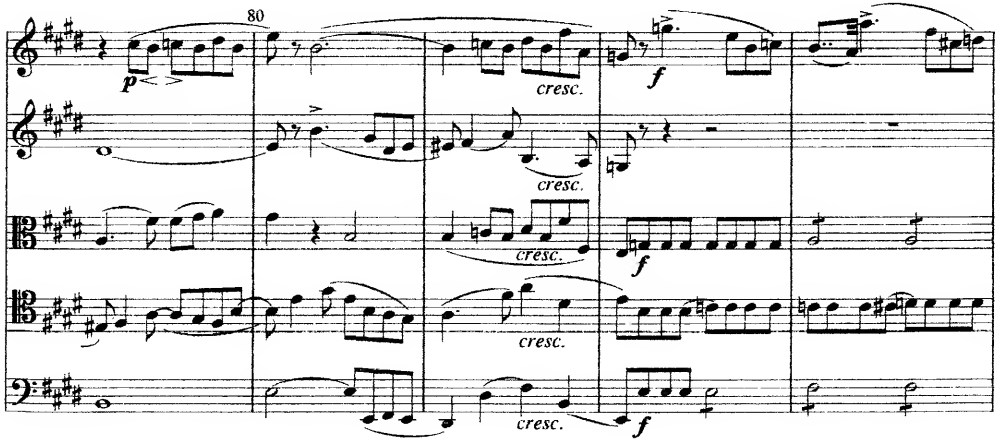

30
ff
35
40


20
25
f

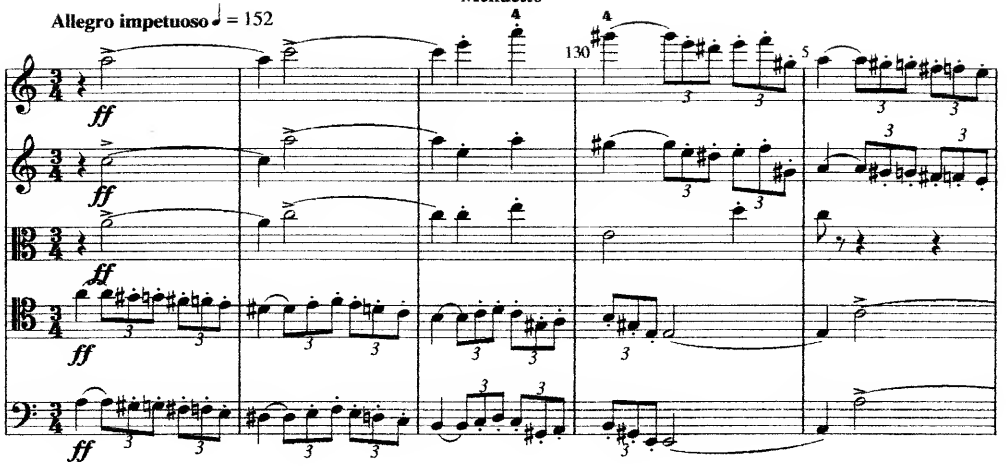

60
cres - cen - do
cresc.
ff
ten.
65
p
morendo
fp

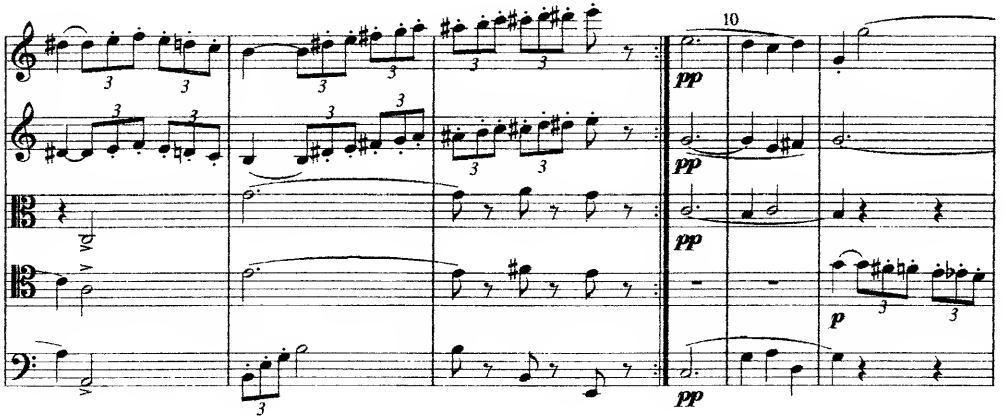


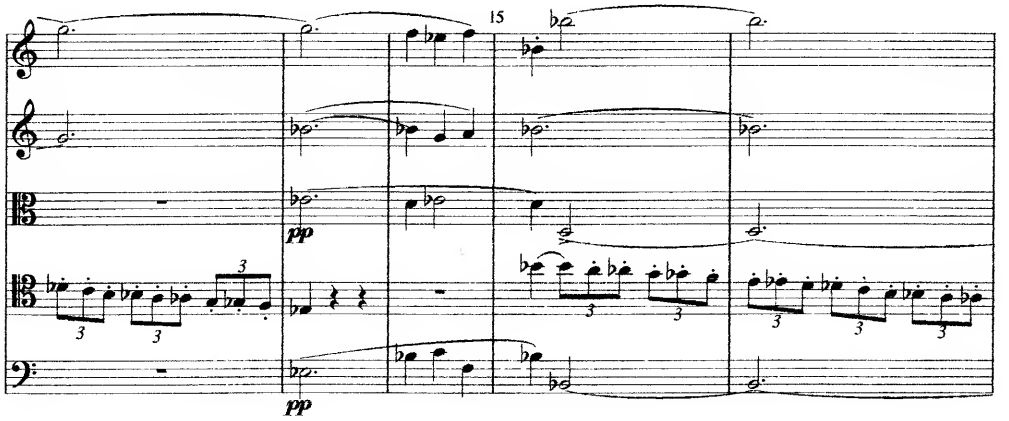


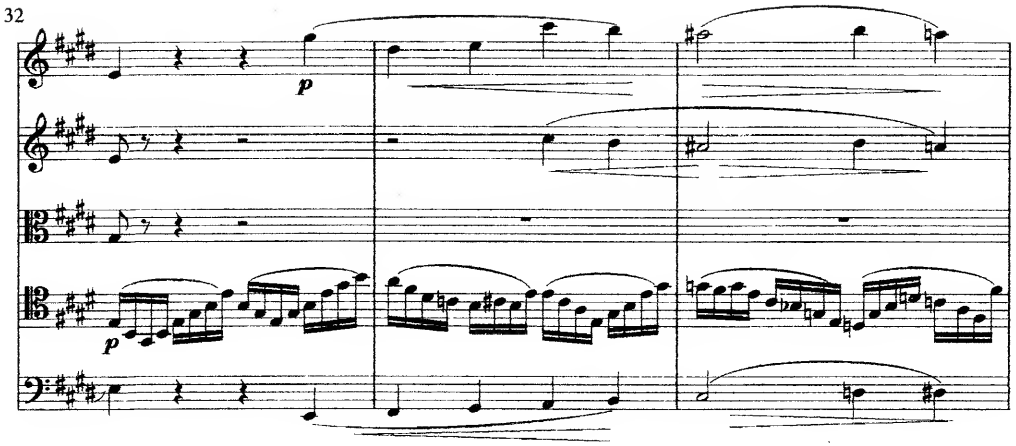


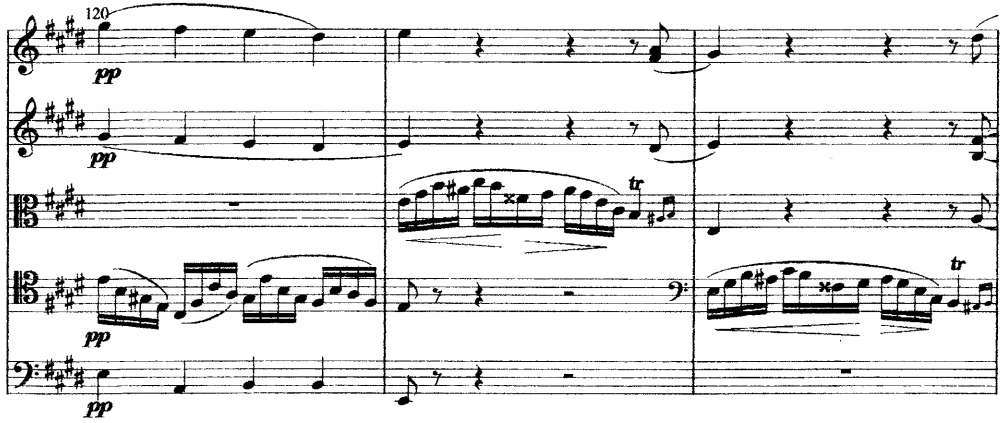
III
Menuetto

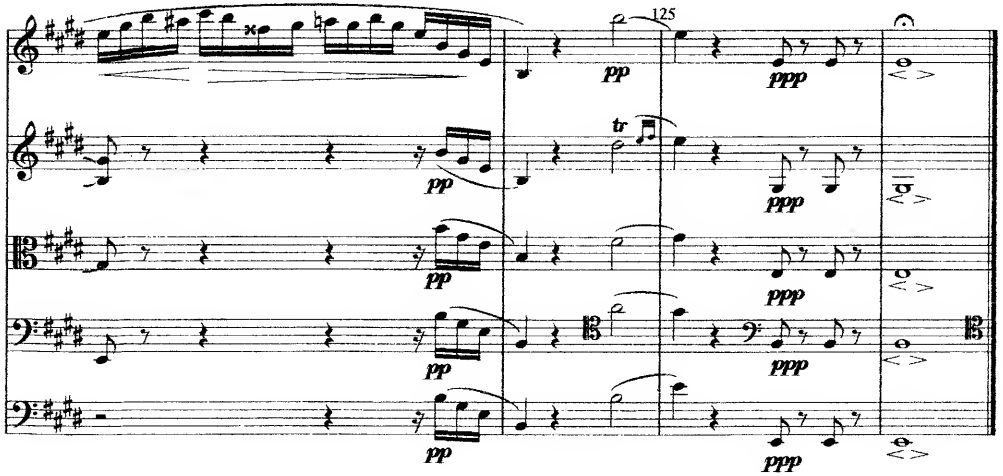


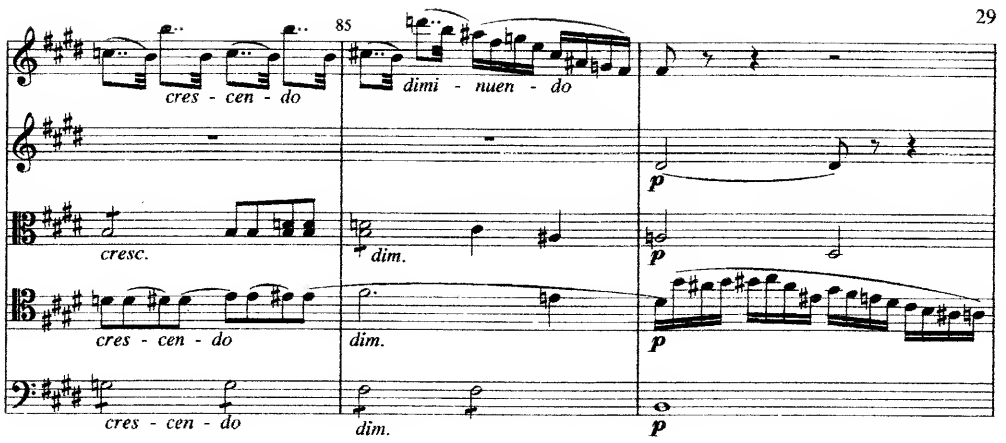


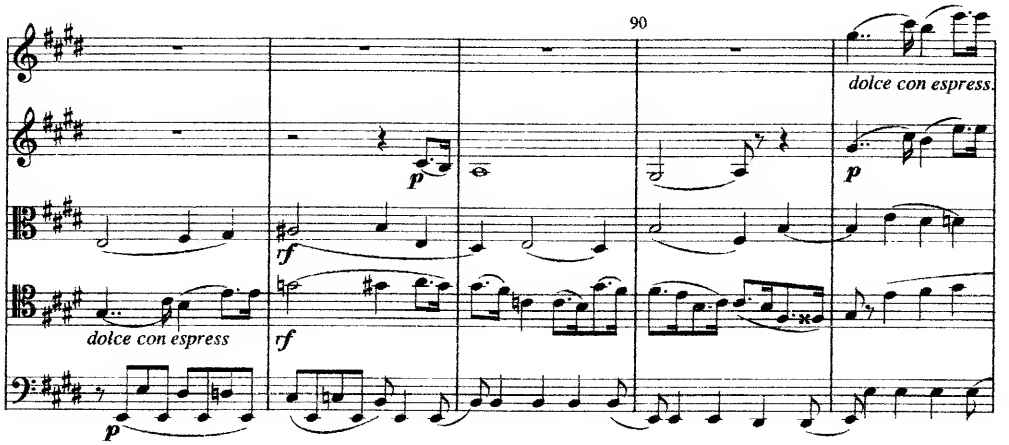


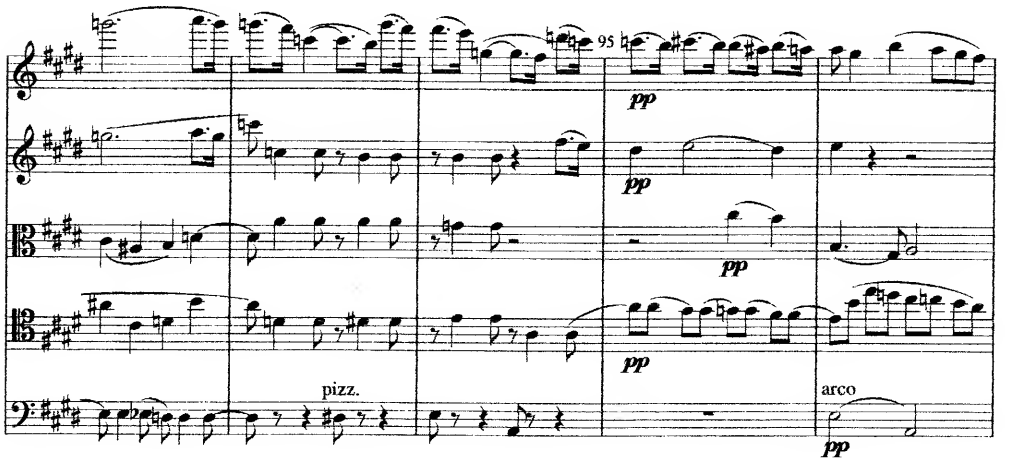

p
p

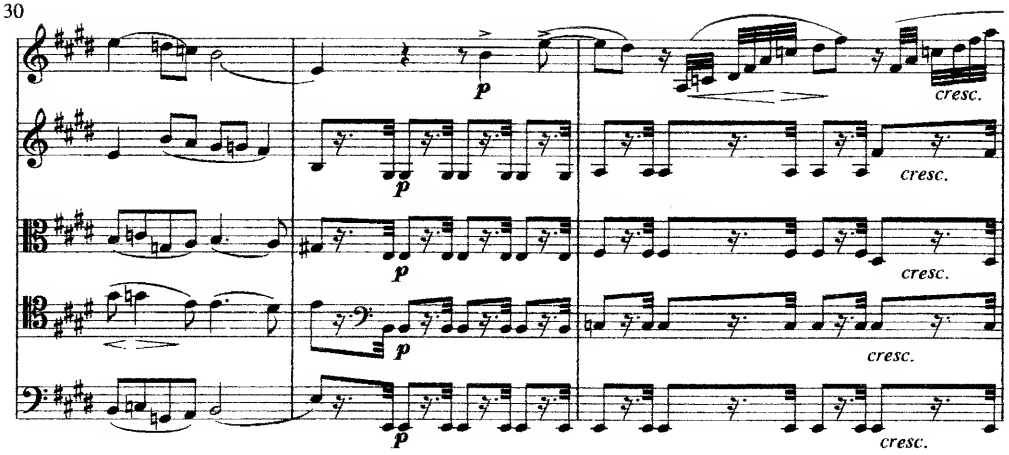

120
pp
pp
tr
tr
pp
pp

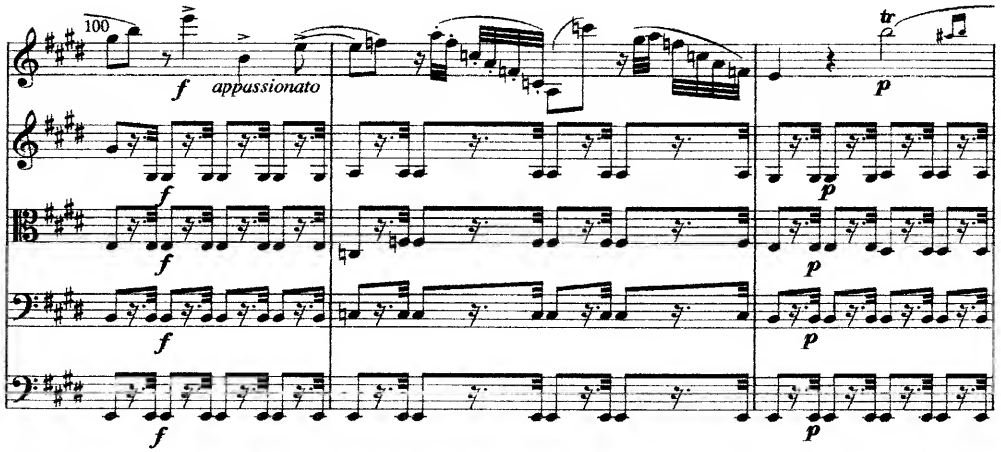

125
pp
ppp
tr
pp
ppp
pp
ppp
pp
ppp

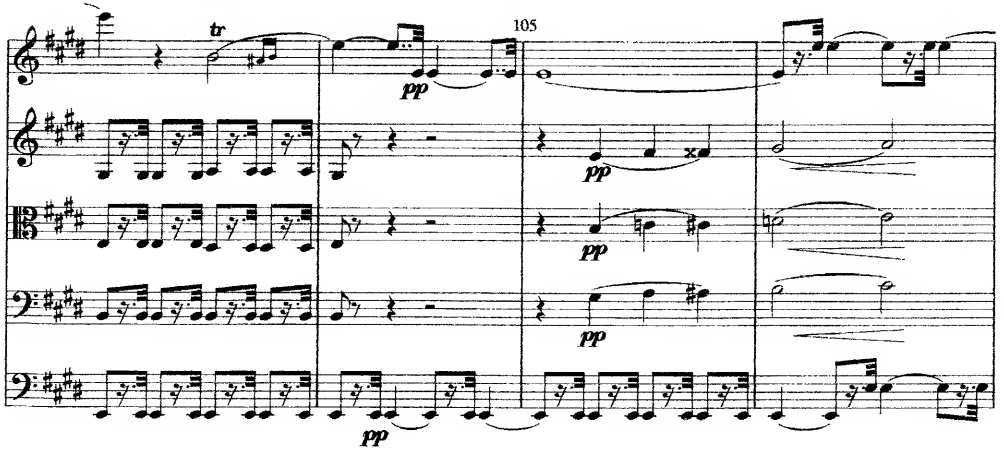

85
cres - cen - do
dimi - nuen - do
p
cresc.
dim.
p
cres - cen - do
dim.
p
cres - cen - do
dim.
p

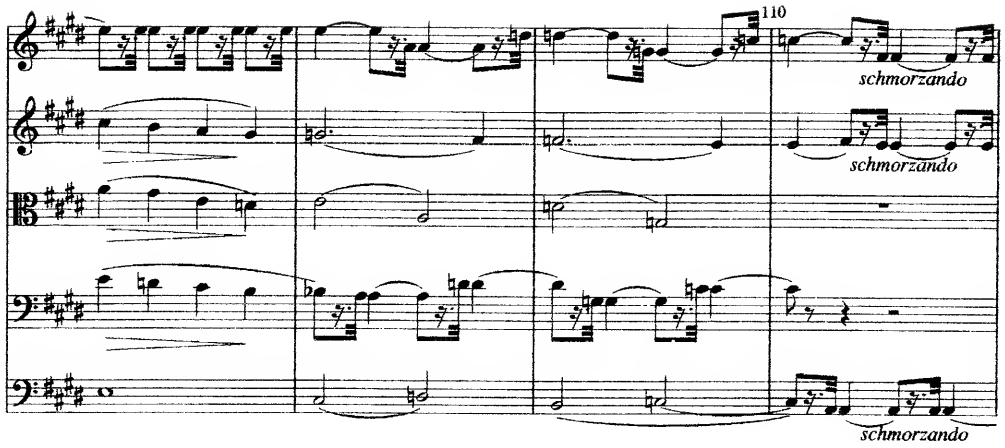

90
dolce con espress.
p
rf
dolce con espress
rf
p

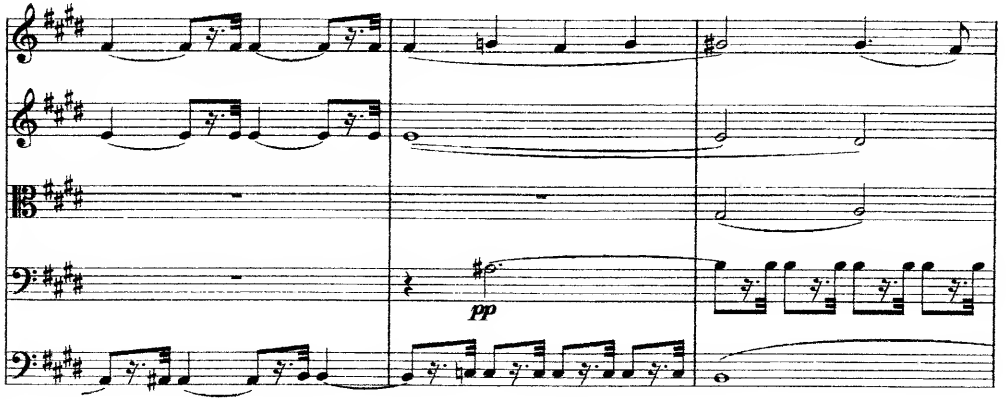

95
pp
pp
pizz.
pp
arco
pp

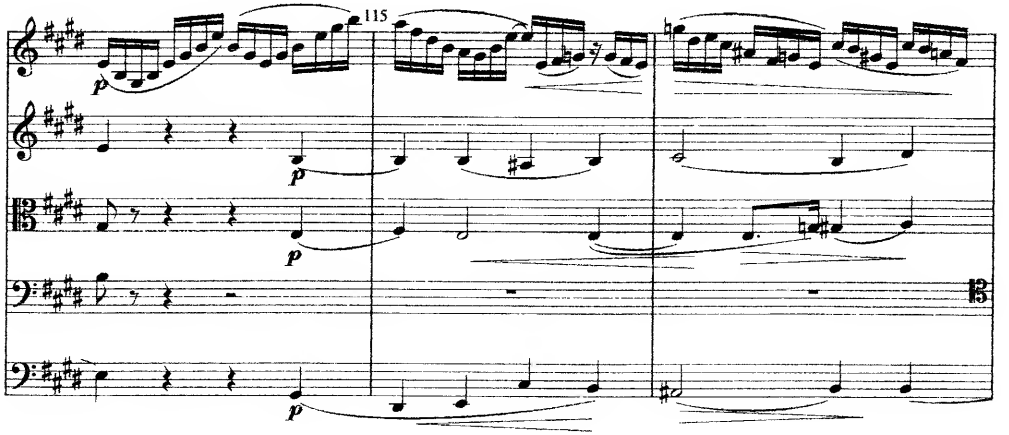

p
cresc.
p
cresc.
p
cresc.
p
cresc.


100
f
appassionato
tr
p
f
f
f
f
p
p
p


tr
105
pp
pp
pp
pp
pp


110
schmorzando
schmorzando
schmorzando


pp


115
p
p
p
p

George Onslow (1784 - 1853) was named after his paternal grandfather the first Earl of Onslow. His father Edward in 1780 became involved in a homosexual scandal and fled to France where in 1782 he married an aristocratic wife from the Auvergne. George, the eldest of his four sons, was born at Clermont-Ferrand in 1784.

He showed an early aptitude for music and in his teens had piano lessons from Cramer and Dussek. He spent a few years in Rotterdam and Hamburg where his father had taken refuge from the political upheavals in France, but returned to the Auvergne in 1800. There he became involved in amateur musical activities, learned the cello on which he eventually acquired a virtuosic technique, encountered the chamber music of Haydn, Mozart and Beethoven and set about teaching himself to write such works for himself. By 1807 he had written three string quintets, a piano sonata, three piano trios and three string quartets - all without any formal instruction in composition. In1808 however he went to Paris to study composition under Reicha.

In his lifetime his chamber music was widely available in several editions, widely performed and highly regarded. Pleyel called him the French Beethoven - but as publisher of his collected works he was perhaps not impartial. Berlioz however, with no commercial axe to grind, endorsed this description, and Schumann ranked his music with that of Mozart, Beethoven and Mendelssohn.

His first quintets were mostly scored for two cellos, but the story is told that on the occasion of a performance of one of these quintets the second cello failed to appear. Onslow's friend Dragonetti the famous double bass player was in the audience and offered to play the second cello part - an offer which Onslow was eventually obliged with much misgiving to accept. He was so impressed with the result that he thereafter regularly specified the double bass as an alternative for the lowest part.

MERTON MUSIC

ONSLOW

STRING QUINTET No.23
in A minor Op. 58

for
2 Violins, Viola and 2 Violoncelli
or
2 Violins, Viola, Violoncello and Double bass

SCORE

5605

From
THEO WYATT
8 Wilton Grove
London SW19 3QX
0181-540 2708